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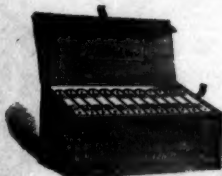
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SATURDAY, NOVEMBER 25, 1893

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"SEVERAL birds also visited the ships; three of a small kind which keep about groves and orchards came singing in the morning, and flew away again at evening."—*Irving's "Columbus."*

What were the birds that came singing at morn,  
Over the Sea Sargasso borne  
On the breeze from the mystic West,—  
That sang all day, but at eve flew away  
To a secret isle of rest?

What were the three from orchard and grove?  
Our bluebird, and wren, and redbreast rove  
Afar in the fall of the year—  
Perchance it was these, on the trackless seas,  
That charmed the great admiral's ear!

EDITH M. THOMAS.

## The Three Caskets

"WHO CHOOSETH me shall gain what many men desire."  
O fleeting gift of song, who ever gained thee yet?  
Who grasps thy garment's hem, or hath thee in his net?  
Of those ten thousand souls whose joy is in the lyre  
Who ever held thee fast nor heard thy note expire?  
What saith the silver chest? "Who chooseth me shall get  
As much as he deserves." Doth then our slender jet  
Of modern song deserve the meanest laborer's hire?

"Who chooseth me must give and hazard all he hath."  
There spoke the living muse, there lies her miniature!  
What matters endless toil or great Apollo's wrath?  
For thee, O chest of lead, all respite we refuse,  
Unto the swanlike end all hardship would endure,  
Not knowing if we win, but ignorant if we lose.

LUCY C. BULL.

## The Far Blue Hills

I LIFT my eyes and ye are ever there,  
Wrapped in the folds of the imperial air,  
And crowned with gold of morn or evening .are,  
O far blue hills.

Around you break the lights of heaven all,  
There rolls away the Titan's splendid ball,  
And there the circling suns of midnight fall,  
O far blue hills.

Wild bursts the hurricane across the land,  
Loud roars the cloud and smites with blazing brand;  
They pass, and silence comes, and there ye stand,  
O far blue hills.

Your spirit fills the wide horizon round  
And lays on all things here its peace profound,  
Till I forget that I am of the ground,  
O far blue hills—

Forget the earth to which I loved to cling,  
And soar away as on an eagle's wing,  
To be with you a calm and steadfast thing,  
O far blue hills;

While small the care that seemed so great before,  
Faint as the breeze that fans your ledges o'er;  
Yea, 't is the passing shadow and no more,  
O far blue hills.

SAMUEL V. COLE.

## Impressions of the World's Fair

IN ORDER THAT the White City on the shores of Lake Michigan might not vanish wholly before the trained observers and recorders of the land had set down their impressions of its beauty, we have asked some of the well-known men and women of letters who visited Chicago this summer to answer, briefly, the question—"What most impressed you at the World's Fair?" The five-and-twenty letters here printed in reply attempt to seize the salient features of the marvellous show, and set them forth as briefly as words can do it. The conciseness of most of the replies and the vividness of many leave nothing to be desired—nothing, at least, that could easily be expressed in prose. Our translation of the admirable letter of Madame Blanc ("Th. Bentzon") preserves, we believe, the ideas she meant to convey, even though it may have lost somewhat of the author's charm of style. It is pleasant to know that Mr. Stedman's wish (shared by everyone) that the Art Building might be preserved as a lasting memorial of the Fair, is to be gratified. The signature "S. F. Smith" to one of the longer and more interesting of the letters may not generally be recognized as that of the author of the hymn "America," whose eighty-five years sit so lightly on his young heart and venerable head. It was of him, it will be recollected, that Dr. Holmes recorded the failure which occurred when "Fate tried to conceal him by naming him Smith."

Latest comer to the World's Fair, I can only give voice to the bewildered impression, the dreamy recollection which lingers in my mind. The European expositions, of which, at different times, I made a conscientious study, had in no wise prepared me for a scene like this. Although more complete, more finished in detail, they failed to produce, as a whole, that illusion which in my memory seems akin to the mirage—mirage quickly evaporated, after the dazzling impression created by the first glance, as any truly magical apparition is apt to fade without warning. One wave of the wand and all is over: the diamonds are pebbles once more, the halls are empty—no more merrymaking! The princess, taking to flight, sees her garments shining like the sun fast changing into tatters.

Moreover, at the first breath of the autumn gale, solitude is felt in that Court of Honor whither, through an entire summer, the delegates of the world had flocked to the spectacles and entertainments of the place. Experts and amateurs alike had saluted with ardor, in its triumph, the most irresistible thing in the world—namely, youth—even though it work only the fugitive charm which we of France call *beauté du diable*. This, without doubt, gives an idea of the kind of beauty observable in the great buildings, which, after surprising us with the semblance of marble, are fated to fall in the dust, throughout a large area. But what matter, so long as they rival, during their brief reign, the beauty of Venice reflected in the mirror of her lagoons, where glide the light gondolas?

I do not care to know what these buildings contained. It displeases me to think that they had a useful purpose—or any purpose whatever. I know only that the Adriatic is not lovelier than Lake Michigan, and that a genuine inspiration has bidden to rise, by this limitless sheet of blue, the fairness of a phantom city ready to fade away into the blue heaven. The proposed burning of what remains upon the spot after the Fair would certainly realize in a superb way the fantasy of an artist; but the fantasy, if carried out, could easily turn to tragedy and take on Neronian proportions, however little the wind rose; and thus might perish the true

Chicago together with her self-created poem of a day. Much hesitation will be felt in lighting too grand a bonfire, however great the temptation, since the most intoxicating success never causes a young republic like this to lose its head.

TH. BENTZON.

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It was the Sixth International Exhibition that I have attended; and, as one of the judges, I was there, first and last, nearly five weeks. What most impressed me, by contrast, was the serious, earnest demeanor of the vast crowds that daily flowed in and out the gateways. No frivolity, not even *fânerie*. In all that time I saw not a single inebriated person, witnessed not a single quarrel inside the Park. This was a revelation of national character that impressed many. A distinguished and much-travelled German scientist said to me:—"These crowds are the rudest in speech and the politest in action of any I ever saw."

Of the exhibits, apart from mechanical devices, which were, and were expected to be, phenomenal, that of the Department of Ethnology and Anthropology most conspicuously surpassed those of all former fairs. It was also the newest to thousands of visitors. A stranger one day entered it, and addressing Prof. Putnam, its distinguished chief, said:—"Mister, what's in this building?" "This," replied the Professor, "is the Anthropological and Ethnological Department." "Well, mister," said the stranger, eying the Professor quizzically, "you've got a corner on words, haven't you?"

PHILADELPHIA.

D. G. BRINTON.

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Like everybody else, I suppose, I was most impressed by the beauty and magnitude of the buildings of the World's Fair. For once, the casket excited more admiration than the gems it was built to hold. But the exhibits were worthy of the structures. Now that a few weeks have passed since I saw the Fair, I find that the Fine Arts show and the Ethnological exhibit have the most lasting place in my memory. The pictures and statuary impressed me by their widely representative quality—representative of all nations and schools; and the Ethnological Section of the Exposition was a striking and unique object-lesson in the study of mankind. As for the White City (and please remember that my friend H. C. Bunner gave it that name), no words of mine can describe the impression that it made on my mind. While I was walking its magic streets I was continually quoting, with sadness, the lines:—

"And, like the baseless fabric of this vision,  
The cloud-capped towers, the gorgeous palaces,  
The solemn temples, \* \* \* shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind."

And then there was another phrase ringing in my ears:—"Clothed in white samite—mystic, wonderful." For "samite" read "staff," and there you are!

NEWARK, N. J.

NOAH BROOKS.

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I was not at the World's Fair this summer; I have not seen it since I christened it "The White City." I was in Europe all the summer, and what most impressed me there was the fact that the architects of the White City were better architects than all of the living and most of the dead men on the other side. Of which I was glad.

NUTLEY, N. J.

H. C. BUNNER.

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What most impressed me at the great Fair, after that superb group of buildings, like an architect's dream—"dream city," I called it—was the decorum of that immense crowd. It was truly remarkable. The people were as staid and quiet as at a Sunday-school picnic; not one drunken, or noisy, or unruly person did I see during my six days and two nights at Jackson Park. It was a little ominous to see the people behave so well. Is all sense of fun and frolic, all hilarity and conviviality dying out of the race? The crowds went about with a business-like air; they had come

to see the Fair, and they meant to get the worth of their money if possible.

As to the different things exhibited, outside of the Art Building, I was most impressed with the shaft and the screw of one of the great ocean steamers, which I saw in the Krupp Building. In its size and suggestion of power it seemed superhuman.

WEST PARK, N. Y.

JOHN BURROUGHS.

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The Rabida Convent impressed me most. I suffered on account of not being able to translate the old Spanish easily. I could have spent years in the building. And next to it I loved the wild life of the Midway Plaisance. The grotesqueness and the queer groupings, under our sky, of Asiatics and other people born far away, were sights never to be forgotten. Their customs have a primitive dignity which our Western inventions lack. The Midway would stir the blood of the Puritans. Alas, that we shall never see these things again!

HOOPESTON, ILL.

MARY HARTWELL CATHERWOOD.

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I am afraid I cannot stand a Civil Service examination on the exhibits at the World's Fair, because they all seemed to dwindle into everyday affairs compared with the beauty of the architecture and the water scenes of the Dream City. One beautiful early summer evening, when the sky was purpling and the Lake iridescent and green, I saw the minarets, domes and towers of the White City outlined against the hazy lilac of the western horizon. As night came on, the roofs of the buildings were suddenly bordered with soft electric light. The lagoons, the fountains, the jars of tropical plants in their terra-cotta vases, the illumined launches, the green of the velvet terraces, the red light on the dome of the Peristyle—making a crimson archway to the broader waters outside,—the voices of a trained chorus in a launch, the strains of a band in the distance, the happy tones of the people as they walked in and out of the corridors and about the statues, or leaned on the white balustrades that bordered the terraces—all these rare sights and sounds, this wealth of color and outline, seemed to me a scene of enchantment, an Arabian night in the nineteenth century. But a conventional New Yorker went farther. She said it was heaven.

NEW YORK.

ELIZABETH B. CUSTER.

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If you read your *Kate Field's Washington* religiously, as you should, you would know my opinion of the Fair, as I have worshipped at its shrine for six months. What most impressed me was the genius of Frederick Law Olmsted, the beauty of the architecture, the fertility of resource of Frank D. Millet, the enterprise of the local Directory, the good behavior of the masses and the lack of culture in the majority of our population. We are starved to death for lack of perennial expositions of beauty and art.

WASHINGTON, D. C.

KATE FIELD.

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I think that what impressed me most in the Columbian Exposition was the poetry of the architecture. It seemed the expression of the underlying aspiration of American art. If at the first cast of the eye I wished for something more daringly American, more original, that passed before it had time to shape itself into a regret, and I was glad that we had been content to accept the universal traditions of beauty and to adapt them to our own purpose.

More and more I found the architecture significant as well as harmonious. And more and more its wonderful and pathetic beauty grew upon me. Next to the architecture and the landscape I was impressed by the crowd. It was a remarkable crowd, remarkable in its decorum, its courtesy and its rather solemn enjoyment.

DAVENPORT, IOWA.

ALICE FRENCH.

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I was most impressed by the perpetually untidy condition of the grounds,—so wide and so persistent was the dissemination of lunch and literature. We have learned how to contrive a magnificent artistic spectacle; perhaps we shall learn some time to treat such a thing with a decent degree of respect. It is easier to praise American good nature than American good manners.

CHICAGO.

H. B. FULLER.

"The buildings in their environment," is my ready answer; and if I should write one hundred and fifty words, I should only enlarge and reiterate this statement. Of course I mean the buildings constructed by the Commission. The co-operation of Commissioners, Superintendent of Public Works, landscape engineers, and architects is a lesson to the land,—a fine example of how to carry on important public works.

BALTIMORE, MD.

D. C. GILMAN.

On the whole, the people—the sober, decent, intelligent, self-respectful American people. Architecturally the Fair was a dream of beauty; the loveliest vision I have seen or shall ever see; and the management was a miracle of administrative ability; but after all, the crowds of representative citizens, that filled the grounds day by day, formed the most significant and the most inspiring spectacle. No man who studied that multitude can despair of the Republic.

COLUMBUS, OHIO.

WASHINGTON GLADDEN.

What most impressed me at the Fair was the Fair itself—its unrivalled site; its noble, harmonious buildings; its facilities for getting about, languidly in a gondola, hurriedly in the electric trains, exhausted in a chair. No one did or could study all the exhibits; chance or intention took everyone to some small part of them. What attracted my attention was the Transportation Exhibit—from canoe to Campania and Victoria, from cart to bicycle and electric phaeton, from "Rocket" to "999"—here was exhibited practically every means of transport that has been used since commerce first began to exist and made civilization possible. The gathering of them under one roof was a most notable event.

NEW YORK.

F. V. GREENE.

A White Ladye shone on me in a dream,  
Beside a white, white sea, and tost her veil,  
When lo! a labyrinth loomed lily-frail  
Of palaces and porticoes, and a gleam  
Like moonshine fell on columns, pillars, stream  
Meandering through the whiteness, on and on:  
By day a dream the horn of Oberon  
Blew faintly out of cloudland, did it seem:  
And in the night an arctic city fair,  
Whiter than is the White Tsar of the north:  
Fragility's most perfect reverie, forth  
It sailed in wraithlike beauty on the air:  
White as a tomb and milkwhite as the soul  
Of him it glorified in saint's pure stole!

LEXINGTON, VA.

J. A. HARRISON.

I fear I am too late in saying that I cannot tell you what I best liked at the Fair. Macmonnies's seated Liberty; Lolo the Hawaiian Princess, the loveliest wild creature in the world,—the Court in sunlight and the Court illuminated,—the Fine Arts Building,—Cairo Street,—the Peristyle,—the crown of fire on the Administration,—the search-lights striking across the sky and lighting up the fountain,—the illuminated boats gliding like animated jewels over the darkness of the outer Lake,—the Japanese exhibits,—the Persian wrestlers,—the Javanese dancers,—a boy from the Soudan,—Boston baked beans and brown bread when I was hungry,—and a score of other things were to me the best things. I was there too long to discriminate.

SAG HARBOR, N. Y.

JULIAN HAWTHORNE.

At the Fair one met, at every turn, some form of bodily disability or deformity. Men and women tottering with age, babies encumbering poor parents, invalids sustained by patient friends, a blind man having on either arm a woman talking volubly, deaf-mutes with their quick glances and speaking gestures, even one girl (Helen Keller) blind, deaf and dumb, attended by her wingless guardian angel—these were all in evidence. Many, many of the rolling-chairs had crutches as part of their load, and the pat—pat—pat of the cripple's cane broke the soft rustle of the Art Gallery.

The exceptional beings marked by cruel fate for suffering, seem to have been marked by kind friendliness for this one season of solace. Every community, every neighborhood, must have smoothed the path for its afflicted to the White City Beautiful.

Thanks to "the power not ourselves that makes for righteousness," that man's growth in the ages has not been alone a gain in strength, wealth and beauty, but also a glorious advance in benevolence.

CHICAGO.

JOSEPH KIRKLAND.

Of all things visible at the Fair, the beauty of the Court of Honor seemed to me the most impressive. But in the spirit of the place there were certain effluences still more imposing, though less definable. One was an overmastering sense of the power derivable from arts in sisterhood and men in brotherhood. And another was the onward thrill of it all—the feeling that this glory was the glory of sunrise, that this triumph marked not the climax but the beginning of a day full of light and love and beauty. Surely the most impressive thing about the Fair was not what it gave but what it promised.

CHICAGO.

HARRIET MONROE.

The most beautiful and impressive thing in the World's Fair was, to me, the Court of Honor, as seen for the first time in the dusk of an August evening. The white buildings rose mistily from the water; the columns of the Peristyle gleamed in the twilight; even the huge and hideous statue of the Republic was softened by the friendly gloom into vaguer outlines, and more harmonious coloring. The scene was inexpressibly lovely that night, a true land of enchantment; but I was never able to repeat the illusion. I never, in long weeks, had such another gray and golden dusk through which to look at it.

The Convent of La Rabida, however, no matter when I saw it, was a lasting and genuine delight.

PHILADELPHIA, PENN.

AGNES REPLIER.

At Chicago I was most impressed at first, as everybody must have been, by the outside view of the White City—the grandeur of the main buildings, their effective grouping, and the admirable management of water in the adornment of the grounds; next, with the beauty of certain of the buildings, especially the Art, Fisheries, and Administration Buildings, and the ugliness of a few others, notably the Government Building and some of those erected by single States. I was struck also by the skill and taste shown in the arrangement of the exhibits, particularly in agriculture, mining, electricity, and transportation. In the Art Building I was, on the whole, most interested by the sculpture and the United States loan exhibition of paintings. The illumination at night was indescribably fine.

Chicago itself seemed to me a great exhibition, no less wonderful in its way than the Fair. Its parks, boulevards, and portions of certain main avenues are unsurpassed by anything I have seen in this country. The facilities for travel from one part of the city to another are the best I have found on either side of the Atlantic.

CAMBRIDGE, MASS.

W. J. ROLFE.

The buildings, of course; or at least the buildings taken in connection with the general landscape effect; and most of

all the South Lagoon and all that was around it, whether in the bright sunlight, or under the moon, or when there was an illumination on a dark night.

WASHINGTON, D. C. THEODORE ROOSEVELT.

The inexpressible,—and the Merchant Tailors Building.  
BOSTON, MASS. H. E. SCUDDER.

My visits to the Columbian Fair in Chicago were in the month of May, about three weeks after the formal opening, and while many of the exhibits were still reposing in the boxes in which they had been brought to Jackson Park. Nevertheless, so many of the beautiful buildings had been erected, and so many articles were ready for inspection, that I think I am entitled to hold and express an opinion concerning the Fair—in general, if not in detail. My prevailing impression was, how magnificent was the conception of the Directors, and how completely successful the execution. The plan of the whole exhibited marvellous grasp of intellect, a wonderful appreciation of the demands of the occasion, and matchless skill in manipulating the will of the workmen, so that the result was a perfect accomplishment of the grand ideal. No one could have demanded a more complete success.

NEWTON CENTRE, MASS. S. F. SMITH.

Of course, the *ensemble*, of which we have all heard so much that I think Mr. Eugene Field has missed a chance in not writing a lyric with that title and refrain—of course the White City itself—the vision of Claude and Turner, which they never fully related, become real at last.

I could not make up my mind whether it was more ravishing in its daylight sheen, or with that mighty wonder of illumination—that electric radiance quite beyond the light of Milton's "starry lamps and blazing cressets, fed with naphtha and asphaltus." St. Tammany's many-hued fireworks, on Manhattan night, brought about an even more apocalyptic transformation. And still this beauty was earth-born, and therefore the more enthralling for its charm of evanescence.

And why need it wholly die? "The Vanishing City" should leave something behind it for a sign. Atwood's Art Building, in flawless Ionic proportions, surely may have the staff veneering replaced by marble. And his Peristyle, with its hall on either side! Suppose the globe were but half-explored, and that an adventurous argosy should reach an unknown harbor with such an entrance-gate. Just think of it! I believe that thousands of Americans who have seen the Peristyle would aid to reproduce it where it now stands, would say to that colonnade and its arch and images and wings—*Endure*. Foreign critics object to New World expression of beauty in this antique perfection. What went they out for to see? They should comprehend that to rouse the sense of beauty itself among our faraway plain people was the highest mission of the Fair. It sent thousands back to unlovely homes with the beginning of a noble discontent.

The Midway Plaisance was Bunyan's Vanity Fair. I looked around for Christian, and possibly for the burning of Faithful—whose soul, despite the cry of the old world for something "structural," could never have reached Heaven *via* the Ferris Wheel.

NEW YORK. E. C. STEDMAN.

The strongest, and what I think is the most enduring impression made in my mind by the World's Fair at Chicago came of seeing our own people through their best representatives. The men and women and children swarming there from every corner of our great country were authentic exponents of our physical, mental and moral development. Well-fed, well-dressed, bright, happy, inquisitive, bent upon seeing everything, swift-footed, tireless, they swept from building to building, a multitudinous embodiment of American energy. The White City was beautiful, the exhibits were marvellous, whichever way I turned a vista of wonder-

land opened. I stayed and strayed until I could stay no longer; went back time and time and time again. Each visit disclosed greater beauties not before dreamed of; but every time and always the people influenced me most. I sat for hours under the trees and studied them, and in the art-galleries, machinery halls and State buildings, at the restaurants and by night when the air was a color-dream, in the great city where they swarmed. What most impressed me? It was my country's life pulsating around me, the heart-throb of modern Rome—America the young, the strong, the master of destiny, the unarmed and open-breasted conqueror of the world. I looked at Chicago and saw that her people were as cultured as those of Boston, I shook hands with Cincinnati and Louisville and they knew as much as New York and Philadelphia. The woman from New Orleans represented as sweet a culture as the woman from Hartford. The man from San Francisco scored as high as the man from Brooklyn. It was a noble exhibit, and now that we have seen it we know something of ourselves and may lay to heart a good store of honest self-respect. Let's put aside pessimism for a hundred years; what do you say?

CRAWFORDSVILLE, INDIANA. MAURICE THOMPSON.

The things most impressive at the Chicago World's Fair are by this time common property. I should say that they were:—

1. An ideal of Beauty never before created in a square mile on this earth. This ideal must strongly and permanently affect the nation.

2. The uniform good order, good humor, and civility of the visitors. A great feather in the cap of the Republic.

3. The example of administrative ability, of order, of honesty, of cleanliness, in a big city over-run by crowds. Take an illustration: Every night all the refuse removed and consumed in a cremator, close to the ground, without a single unpleasant reminder. Why cannot another city be as decently governed and have as good sanitary conditions?

4. The exhibits. As I had only about three weeks at the Fair, in three visits, I had not time to see much of the exhibits.

HARTFORD, CONN. CHARLES DUDLEY WARNER.

## Literature

### "French Illustrators"

By Louis Morin. 5 parts. Charles Scribner's Sons.

THE IDEA of publishing such a book as M. Louis Morin's "French Illustrators," with no less than fifteen large plates on Japanese paper, many of them in colors, and some hundreds of designs in the text, could have occurred only, as M. Jules Claretie well says, to one of the great American publishing-houses, for the reason that nowhere but in America could such a book find a sufficient number of purchasers to pay for producing it.

The work is in five parts, each in its appropriate illuminated cover. We are first made acquainted with a Mr. Jeffreys—a rich American. Mr. Jeffreys owns a mansion in the Avenue de Villiers, decorated with sculptures by Cheret and stained-glass by Willette. His hobby is collecting illustrated books, and a discussion of the question, Are the best book illustrations produced by professional illustrators or by painters who occasionally turn to illustration? starts him on a series of excursions to all the studios in and about Paris. In Part I. we visit the studios of Besnard, who tells a good story of an art-editor; of Detaille, Leloir, the visionary Mr. Rochegrosse and the amiable Mr. Lynch, whose popularity with French men and all women is readily accounted for by the grace with which he endows those fortunate subjects of his pencil belonging to the latter sex. In Part II. we are still in the Monceaux quarter with the indefatigable Mr. Jeffreys, and we see Flameng at work, and Marchetti, and Jeannot, and Caran d'Ache, the Russo-French caricaturist; and Forain, nicknamed "Gavroche"; and Mme. Madeleine Lemaire; Delort, the painter of centaurs and Republican

cavalrymen; Rossi, the reviver of eighteenth-century beauties; and Mars, the cartoonist. Part III. brings us to Montmartre and the Chat Noir and the hive of young geniuses who call M. Willette "master." And here the margins are enlivened with drawings of ugly ducklings and uglier ballet-dancers, by Paul Renouard.

We skip to the left bank of the Seine in Part IV., to visit (among others) the most original wood-engraver of our day, Lepère. And in Part V. we plunge into the *terra incognita* of the suburbs to see M. Cheret, who does not like Paris and who has made a fortune by designing posters; and the great Willette, himself, who has always been too intensely clever to make a fortune at anything; and Robida, the inventor of "La Tour Romantique"; Vierge, the renowned Picaresque, Geoffroy the painter of children, and Giacomelli, the painter of birds. At each visit we have a little of the artist's biography, a little appreciative criticism, and—what is most to the purpose—some of the artist's sketches, reproduced (usually) in half-tone. The large plates in colors are excellent, and the soft, brownish Japanese-paper on which they are printed gives them a tone not much surpassed by the best examples of Japanese color-printing. We refer particularly to the plates of Flameng's "Black Huzzar"; L. Morin's "Pierrot and Columbine," in a gondola, by moonlight; and Kaemmerer's "Riverside Inn," with a buxom servant preparing to take from the well the trout for dinner. Of the plates in black and white, the most remarkable are Boutet de Monvel's "Study Hour"—children's heads by lamplight—and Lepère's woodcut, "On the Seine."

#### "Alfred, Lord Tennyson and His Friends."

*Photogravures from Negatives by Mrs. Julia Margaret Cameron and H. H. Cameron. Reminiscences by Mrs. Ritchie. Macmillan & Co.*

THIS IS A LARGE bound volume of photographs taken by the late Mrs. Cameron and her son, mostly from life, but a few—and these are really the most interesting—after paintings by Mr. Watts. Among the latter are portraits of Tennyson, Lady Tennyson, Mr. Gladstone and Mrs. Cameron. From life are pictures of Tennyson, from various points of view; of Browning, done up in the folds of a big cloak; of Carlyle, looking like a roughly chiselled block of marble; of Sir John Herschel, with hair disordered like a flaming star; Darwin in profile, Longfellow, the jolly, round face of the late Dr. Jowett, Mrs. Richmond Ritchie (*née* Thackeray), the Napoleonic countenance of the Marquis of Dufferin and Ava, Mr. Lecky (not an agreeable type) and others. Of the Watts portraits, those of Lady Tennyson and Mrs. Cameron are, we should say, among the painter's best. Lady Tennyson is in profile—a thin, refined face, framed in a lace handkerchief; the photograph of the portrait of Tennyson prints rather black in the shadows. The same fault is to be found with the photograph from life of James Russell Lowell; but, in general, Mrs. Cameron appears to have had excellent ideas as to lighting and pose, as well as the indispensable knack of bringing out the sitter's character and expression.

Mrs. Cameron was one of the few who have made of photography an art and a means of expressing their sympathies and admirations. Consequently we have in these portraits, not matter-of-fact statements, but artistic presentments of the illustrious sitters, as they appeared to one who was herself a highly gifted woman. Mrs. Ritchie's few pages of "Reminiscences" are as much of Mrs. Cameron and her studio as of Tennyson and his other friends at Freshwater, Isle of Wight, in the days when the houses were few and the present generation very young. "I can hardly imagine Eden itself a sweeter garden, more sunny and serene than 'Farringford,'" she writes. It was better, because there was a glimpse of the sea to be had from it. Mrs. Cameron's home was half way to the water's edge, and was common ground for the officers from the fort, professors from the universities and ladies and their maids from the cottages near by. In a letter to her, Carlyle speaks of the photograph here published as "terrifically ugly and woe-begone," but admits

that it had "something of likeness," which is better than his opinion of Watts's painting of him, which looked, he said, "like a flayed horse." Tennyson dubbed one of his own photographs "the dirty monk"; and Victor Hugo and George Eliot both warmly approved of what the sun had done for them at Mrs. Cameron's bidding. The volume (first suggested by the late F. D. Maurice in 1866) is published with the "cordial assent" of the Tennyson family, and will be welcomed in many quarters, as a record of the appearance of some of the greatest men of the century. Of the four hundred copies issued, only 150 are for sale in the United States.

#### "Horace Walpole"

*A Memoir. By Austin Dobson. Dodd, Mead & Co.*

LECONTE DE LISLE has a striking poem called "Le Parfum Impérissable"—the deathless perfume shed by the rose of Lahore into a phial of clay or crystal or gold, which oceans cannot weaken or wash out. More than one literary soul known to the "gentle reader" has distilled its essence in the same imperishable form:—

"Il garde en se brisant son arôme divin.

Et sa poussière heureuse en reste parfumée."

An ode of Anacreon, a line of Sappho, a verse of Catullus, a poem of Villon, are full of that "perfumed dust" whose name is Immortality: the "divine aroma" hangs about it, as it hangs about the crudest things of Keats or the youngest poems of Milton.

Such freedom from the law of evanescence hangs about several of the great letter-writers, too. The letters to Atticus will outlive the Orations; the good old Sévigné lives away through her chatty and brilliant correspondence; the pinnacle of the Chesterfields is the point of a pen; and a letter of Horace Walpole is better than the whole "Castle of Otranto." For sixty years, up to his death in 1797, Horace Walpole, *virtuoso*, politician, author and man, flooded his correspondents with these witty and unrivalled epistles and revealed, in most interesting lights, the courts and surroundings of three Georges and three generations. The old man of eighty was almost as gay and gallant as the fellow-traveller of Gray, or as the Frenchy, finical youth whose dainty aristocracy recoiled from the "horn-handed breakers of the glebe" and flirted with the fan of Lady Ossory or her Grace of Gloucester. Walpole in his mind and manners was more a Frenchman than a Briton, and less son of his father than of anybody else. He was a man of *bric-à-brac*, of curios, of odd feminine tastes, of fantastic imagination and of over-wrought sensibilities that found relief in the exquisite pleasantries of a correspondence never matched in English for epigrammatic phrase, picturesque delineation, flowing fun and jaunty felicity. His words burnt upon his tongue until he had discharged them with a snap through the little electric batteries of a goose-quill; and the fountain of electricity was as unfailing as that of his youth, which lasted until the end of the eighteenth century. His *penchant* for beautiful and intellectual women like the Misses Berry (his legatees and editors) and Mme. du Deffand sharpened the original femininity of his mind and gave it a refinement and acumen not often found at all but seldomer still in men. He is the typical representative of high life in the last century, as Alfred de Musset typified Parisian life in this century; he was always uncomfortable except in the society of those born to the purple. All the entertaining gossip of the period 1717-1797 centred in his delicate, high-bred person: its scandals, its mysteries, its piquant stories, its charming wit, its brilliant malice found in him an exponent as well as an incarnation never before approached in the rather staid purities of English gentility.

And then he did so many things so well! A fascinating talker, a great traveller, an antiquary, a writer of easy verse, a romancer, a speaker, an admirable *raconteur*, it is no wonder that he gathered men and women for generations about his knees and captivated them by his companionship. When Macaulay "dusted his jacket" for him, in his celebrated

article of 1833, the aroma of his delightful powers had not altogether effervesced even then: his friends the Berrys lived till 1852; and even Macaulay was bound to admit the consummate cleverness of the prince of epistle-writers. Horace Walpole himself would have enjoyed just this sort of fame, *volitare per ora virum*, although, as one of his critics said, he could never have produced anything deserving of a higher title than *opuscula*. Even so, the odes of Anacreon, the lines of Sappho—finished as they are—the verse of Catullus, the poems of Villon are *opuscula*. Mr. Dobson's vivid monograph brings the veritable Horace back before our eyes, with all his foibles and finicalities, and with all his charm. The "parfum impérissable" will always hang about Strawberry Hill.

### "An Embassy to Provence"

By Thomas A. Janvier. The Century Co.

FRANCE, like an orange, may be divided into two halves: the sunny half south of the Loire, and the chilly half famous for its Norman apples, its Breton Chouans, and its sounding seas. All the south is genially if not geographically "Provence," so called by a happy carelessness which does not make much of accuracy in names, provided a whole locality is comprehensively touched off with a gracious and inclusive designation. The sunniest and sweetest parts of Spain are "Andalusia" to the poets, whether they are so in reality or not; and Persian nightingales sing in Saadi's or in Omar's garden alone.

The essential heart of the poets' France has always been Provence in all its ramifications of Languedoc and Gascony and the Bordelais. A great singing broke out there in the twelfth and thirteenth centuries, the singing centuries of mediæval Europe, when crusader and *châtelaine* were in full bloom and all the song of the South seemed concentrated in little corners of France and Italy and Spain, spatially very near together and nearer still in soul and temperament. The balmy air, the richest landscape, the most rushing rivers, the fullest physical life nestled in the valleys of Loire, Rhone and Garonne, and gave birth to poem and troubadour, to *aubaine* and madrigal, to floral games and literary populations that carried refinement to the ends of the earth. It is literally to-day what it was then—the seed-plot of France; and its acres of helliotrope and *hectares* of roses and plantations of mignonette symbolize what it did intellectually for Europe in the time of *trouvère* and minnesinger, of minstrel kings and lute-playing dames. For several hundred years the *gaie science* lay dormant: it slept among its myrtles and lilies and Avignon violets, and seemed sleeping till the resurrection; when, lo! one morning forty or fifty years ago, it showed signs of waking, moved in its sleep, uttered musical sounds and came forth in resurrection-robcs, ready for rebirth, full of sap and vigor from its long rest, quick with feeling and instinct with animation. Roumanille woke up first, "leader of the choir," then tender and graceful Mathieu, then "Wyse all fancy, Aubanel all fire," and the mellow-mouthed Mistral, the gay Jasmin, the delightful Gras followed in quick succession, and finally the Provençal "Félibrige," or Poets' Circle, was organized and charming *Jeux Floraux* were arranged for poetic competition every seven years. English readers know something of this delicious renaissance through Longfellow and Miss Preston, and now, in the daintiest of volumes, through Mr. Janvier, who undertook a poetic embassy to this lively land and found it as lovely as it was lively. There he found a perfect nest of Provençal poets who verified to a T Keats's longing:—

"Oh for a draught of vintage, that hath been  
Cool'd a long age in the deep-delved earth,  
Tasting of Flora and the country-green,  
Dance, and Provençal song, and sun-burnt mirth!"

He travelled in a pony-chaise, from one town to another, dropped in on the poets, got them to sing or repeat their melodious dialect poems, and found the authors of "Miréio" and "Oubreto en Vers" gifted and glowing personalities, full of enthusiasm for their art and accomplished gentlemen in

speech and attainment. They were booksellers, barbers, dictionary-makers, or justices of the peace on week-days, and poets on Sundays and all the time! The soft Romanesque *patois* attuned itself sympathetically to their nature and spontaneous feelings, and rhythms and stanzas seemed to arrange themselves automatically on the lips of these *improvisatori*. The old Popes of Avignon doubtless gaze aghast on the poetical Vaucluse that has opened beneath their tombs and surpassed the arctic sonnets of Petrarch and his antarctic Laura—a warm river of feeling and beauty flowing where once the icy rills of the Lombard poet bathed the frozen toes of his deified mistress. All this modern Provençal poetry beams and blazes with happy sensuousness, rich metaphor, human feeling and dramatic felicity; and all this is apparent even in Bartsch's "Chrestomathie," but infinitely more so in the palpitating works of these loving singers of to-day, to whom Mr. Janvier went as ambassador. The mixture of irony, humor, sentiment and playfulness in "An Embassy to Provence" makes it unique in its kind, while it describes the land with a capital eye for the picturesque.

### "College Tom"

Thomas Hazard, son of Rob't, called College Tom. By Caroline Hazard.

"COLLEGE TOM," a memoir of "Thomas Hazard, son of Rob't," by his grandson's granddaughter, Caroline Hazard, is "a study of life in Narragansett in the eighteenth century." In tracing the history of her ancestors, who were men of energy and note, from generation to generation identified with the public and local interests of their day, Miss Hazard naturally carries us back into the early history of our country, the struggles, problems, special achievements and conditions that have brought us where we stand to-day. "The life of the past century casts a spell over the present," she says; and it is therefore with sympathetic touch and vision that she draws the picture for us. Very charming is the background—the Narragansett country, which, as all agree, is a fair and favored land, with pleasant hill and dale, blue lakes and bluest ocean, with grass the richest and fields the most fertile—the fabled Atlantis, as it has been called, fit abode of the gods. At the beginning of the eighteenth century, the land was taken up by great farms, worked with slave labor, Indian or Negro or both, and supplying almost all the necessities of life. The farmers lived the life of English squires, with sports and hunting and jovial gatherings, in which the whole countryside joined, irrespective of church or creed. The weddings were especially festive occasions:—

"Up from Point Judith, through the bridle-path that led from one great farm to another, divided by stone walls and heavy gates, came the ladies in their *camblit* cloaks and the gentlemen in broad-cloth and *britches*, with silver shoe and knee buckles, mounted on the Narragansett pacers of famous memory. Colored slaves attended them, to open the gates and wait upon them. From Boston Neck the gentry gathered, and from Little Rest and the farms of Matunuc. Toward Tower Hill they took their way, where, until the middle of the century, the court house dominated the village; for whether in Church or Meeting, it was on the high ridge overlooking the bay that the place of assembly was.

Robert Hazard, who is described as "of Boston Neck, gentleman," was one of the very large property-owners, as well as one of the largest slave-holders in New England. He kept about one hundred and fifty cows and four thousand sheep, manufacturing most of the clothing, both woollen and linen, for his household. It was on such an estate that Thomas Hazard grew to manhood. He was sent to New Haven College for several terms, and thence derived the sobriquet of College Tom. In 1742 he married, and shortly afterwards his father wished to establish him on a suitable farm and give him slaves enough to work it. But the young man's eyes had been awakened to the evils of slavery, and he steadfastly refused to accept his father's offer. His father threatened to disinherit him; all the members of his family, including his grandfather, still owned slaves, and the whole prosperity of the country was founded on slave labor.

But the young man persisted in his determination and the farm was cultivated by free labor. The breach between father and son, however, was not of long duration, although neither was converted to the other's views. The farm consisted of about forty acres on Tower Hill, commanding a fine view of the bay, with Beaver Tail and Newport lying in the distance, and to the south, Point Judith stretching into the sea. It is from the account-book of Thomas Hazard, kept with a fulness and precision that surprise us, that Miss Hazard gleans the facts, and brings before us the life of the Narragansett planter. We note at once the exorbitant prices, due to the inflated currency which, later on, brought ruin and disaster to the colony. Very homely and prosaic are the details of sale and barter and "swop," the manifold transactions and interests of the farm. But, as Miss Hazard says, when we turn to the sheep, there is an atmosphere of pastoral and idyllic simplicity surrounding the great flocks that graze upon the gentle slopes, amid the luxuriant grass. The climate was generally mild, but occasional tales are told of severe winters with the Atlantic "froze as far as the human eye could reach"; and of a shepherdess perishing with her sheep; and again of a flock huddled together to escape the cold, and edging into the sea, until all were drowned.

In addition to the note-book, Miss Hazard has access also to the Records of the South Kingston Monthly Meeting, in which her grandsire played an important part, especially advocating the cause of anti-slavery and temperance reform. The appendix contains some reprints of rare and curious documents, and an interesting study of currency. The volume is a very attractive one, with wide margins and good print and reproductions of old letters and papers. It will commend itself, not alone for its general and special historic interest, but also for the human touch which makes all the world akin, and, as Miss Hazard says in her preface, for its suggestion of the inner life "which is more than meat, and the body which is more than raiment."

### "The Jews of Angevin England"

By Joseph Jacobs. G. P. Putnam's Sons.

MATERIAL FOR THE history of the Jews in mediæval and modern times seems to be multiplying. A work which traverses new ground and is a remarkable contribution to knowledge is that of Joseph Jacobs, in the series of English History from Contemporary Writers, entitled "The Jews of Angevin England." No other country in Europe has so rich a collection of documents relating to the mediæval Jews; and the author has sifted out everything that relates to the subject down to the year 1206, the date when England lost Normandy under John. This was a real epoch in the internal history of the Jewish communities of England. Large numbers of the sons of Israel had crossed the Channel and the North Sea after the Norman Conquest and, as Christians were not allowed to take usury, the Jews had the business of loaning money all to themselves. Though the author, candid as he is, does not say it, one gets the impression that the picture which Shakespeare draws of the typical money-lender is not exaggerated. Forty per cent. was not an uncommon charge of interest levied upon the Gentiles by the children of the circumcision. Indeed it was the Jew's money that built many of the abbeys as well as castles. Incidentally, the author criticises Sir Walter Scott, so that his book has a literary interest apart from its undoubted historical value. Indeed, one may say there is enough authentic material in this little volume to set up two or three novelists in lucrative business. The author thinks that, during the last third of the twelfth century, the English Jews took the lead in spiritual and literary activity among the Hebrews of northern Europe. While so unscrupulously killing the Christians, they were nevertheless active intellectually. He has discovered a whole school of Massorites and grammarians, a couple of religious poets, a writer on astronomy and several exegetes of importance.

As a piece of book-making the volume deserves the highest praise. It is well arranged in its introduction and table-

of-contents, its numerous translations of documents, and its rich and valuable appendices. Indeed, we may pronounce this book a companion volume, whose value is of the first order, to the standard histories of England. We trust the author, who, although an Englishman, is a member of the American Jewish Historical Society, Washington, will continue his praiseworthy investigations.

### "Stories of the South"

Stories from Scribner. Charles Scribner's Sons.

DR. JOHNSON delighted in just such books as this—"books that you may carry to the fire, and hold readily in your hand," diminutive volumes easily slipped into the pocket, brief enough even for a *voyage de noces*. The art of writing such books—in this case, of fourfold authorship—has passed from France to America, and our public now rejoices in such appetizing intellectual morsels as Prosper Mérimée and Jules Simon occasionally furnished to their Parisian *clientèle*. The four little stories of the present duodecimo are hardly such as made an epoch in the life of George Sand when she read them as a school-girl: they are merely bits of minute impressionism, flashes of dramatic stenography, too brief to be artistically wrought, too concentrated to be more than intellectual pellets. Each author has chosen a single event and worked on it, as the florist chooses some choice chrysanthemum, pinching off all the vagrant buds except the supreme one. A single exceedingly bright flower is the result, Japanese in its intensity and prettiness. Mr. Page has an old Virginian ghost-story to tell, too uncanny to read near nightfall, too rough-and-ready in its style to recall the polished improbabilities of Poe, yet interesting to hear. Mrs. Rebecca Harding Davis, at the other end of the book, dips into Louisiana life (probably at second-hand) and snatches a vivid episode from the prairies there, not without verisimilitude, yet not altogether true in local coloring and dialect. The Creoles of that region are the most difficult people in the world to describe: a Smithsonian professor of ethnography could hardly do it—he certainly could not if he lacked the artistic temperament. Kentucky and Georgia fill the intervals between Virginia and the Cadjens, and run poetically from the full quills of Joel Chandler Harris and Harrison Robertson. "Aunt Fountain's Prisoner" is photographed on the fluent pages of the former as a laughing Yankee of Sherman's army left behind, wounded, at a Southern aristocrat's house. Of course there is a pretty girl and a consequent imbroiglio interesting to disentangle, and old Aunt Fountain's amusing comment thereon. The "Blue Grass Region," which has lately loomed into almost mythic proportions, though geographically a nutshell, is the scene of "How the Derby was Won," a palpitating page from the Kentucky race-track. Mr. Page's title, "No Haid Pawn," might puzzle an Orientalist, not to speak of Southerner or Northerner, until its meaning suddenly flashes on one as "No Head Pond," a tarn where a gruesome deed was done, the hinge of the story. The author of "Matteo Falcone" or of "Le Siège de Berlin" would have added just that grain of art to these tales which would have made them altogether perfect.

### "Old Colony Sketches"

IN THIS, AS IN his "Colonial Times on Buzzard's Bay," Mr. William Root Bliss shows himself familiar with old records, old rocks, old roads, and the contour of the New England coast between Cape Cod arm and Boston shoulder. He is not one who forms his ideas of the first settlers of New England from after-dinner speeches on Forefathers' Day. He refuses to look at the humble beginners of New England through the glorifying haze of wine-flushed oratory. He is too familiar with the facts; but he finds in these facts themselves, when rightly stated and grouped, poetry, inspiration and enjoyment. He takes us first to the Old Colony town, which is Plymouth. He handles rather roughly the legend of Plymouth Rock. He also, out of the records, dispels a good deal of the mythology which lies on that rock and over the town almost as thick as moss on the unrolling stone. He shows how illiterate the first immigrants were and how much rubbish is collected in the museums of Pilgrim Hall in Plymouth. Judging

by tradition, the Mayflower was a ship dispatched to America, for the purpose of getting rid of old armchairs and China teapots; despite the contemporaneous fact that stools and beer-mugs were numerous, while chairs and porcelain and tea were rarities in common life. He shows that, of the first company of settlers whose feet are supposed to have assisted in polishing the old rock, eleven are favorably known. The rest are known unfavorably or else only by name. "If you desire," says he, "to boast that you are descended from the Pilgrim Fathers, be sure that your ancestor was one of the eleven. Buzzard's Bay is his favorite walking and cruising ground, and the chapter on "The Ambit of Buzzard's Bay" is full of reminiscence and description. He pokes fun at those misguided people who change the time-honored and historic name of Wood's Hole to Wood's "Holl." Surely those good people in eastern Massachusetts who follow Prof. Horsford's Norse cult have a right to put up stone towers on their own land, and erect statues of Norsemen—even though legs and arms be those of the female rather than the male organization; but solemnly to resolve, in town-meeting, that documentary history shall be "knocked into pi" and made to revert in favor of a hazy legend, is too much for the commonsense either of our author or of any other sane man. In those early days, also, it is evident from the records that people were as fond of whales and fishes, and the revenue which they brought in, as they were of the preachers and the gospel. The chapter on lighthouses and the lonely rock is pathetic. That about the old roads is full of quaint interest. The witch stories are wonderfully racy and the Thanksgiving is well described. After these seven sketches, which belong properly under the title of the book, the author gives us a *melange* of papers on the pathology of a menagerie, canine intellect, the flight of the albatross and scenes upon a wreck, and winds up by bowling along in a Japanese jinrikisha. There, off familiar ground, his fine surface-work is pitted with misspellings and is comparatively colorless. This aside, we have a book of delightful flavor, "just the thing" for the winter evening. (Houghton, Mifflin & Co.)

#### "Our Colonial Homes"

THE END WHICH Mr. Samuel Adams Drake proposed to himself in this book of reminiscent text and photographic illustration, was, in part, to gather up as many distinct types of the colonial architecture of New England as possible. We therefore meet in its pages with the rude farmhouses of the early settlers as well as the elegant mansions of a later generation. We are shown the old Hancock house that Boston should have preserved, but did not; Paul Revere's house with its clap-boarded overhanging upper story, now, it seems, a cheap tenement over a dramshop; the Gov. Craddock house at Medford, solid, square and bare, and "Hobgoblin Hall," not half so dreary as its name. Edward Everett's birth-place at Dorchester and the birth-places of the Presidents of the name of Adams furnish matter for several interesting chapters. The "Old Ship" church at Hingham, built when Milton had been dead only a few years and James II. had not yet ascended the throne, is given as a specimen of old Puritan architecture. It takes its familiar name, the writer thinks, from the framing of the interior which resembles the framework of a ship. The points of the compass are painted on the ceiling of the belfry (which must have served as a lookout) as they would be in a ship's binnacle. Of course the "Old Witch House" of Salem is not forgotten, though it is now much changed by modern additions; nor the handsome brick and marble "Collins House" at Danvers. The birth-place of Gen. Israel Putnam puts in a picturesque appearance; and the "Red Horse," Longfellow's "Wayside Inn," is pictured and described, as well as the early home of John Howard Payne, with a bar of "Home, Sweet Home" across the foreground. The book is full of interesting matter, agreeably presented. (Lee & Shepard.)

#### "The Old Garden," Illustrated by Walter Crane

THE PRETTY and ingenious fancies that Mr. Walter Crane has put into his illuminated edition of Margaret Deland's "The Old Garden, and Other Verses" are almost as many as those expressed in the verses which they accompany. There are dials and sunflowers; personifications of succory and rosemary and clover and the "Quaker lady"; here Nature broods over the primal egg; and on another page the August wind parts the clouds with a sword; summer lies prone on the grass, and the fairies go shopping for blankets of mullein-leaves. One is reminded, every now and then, of Blake or Watts or Rossetti, and occasionally of the designers of Japan, which shows that as a decorator of books Mr. Crane knows where to look for good models. But he is nothing if not original; his lines invariably harmonize with his text—a most unusual thing in modern illustrated books; and his use of color should be a revelation to our printers. With two colored inks, or rarely three, he produces an impression which could hardly be bettered if he had

a full palette to work with; and these colors are so disposed that a slight error in registering can make no difference. These are emphatically designs for printing, quite as much as the blue and red initials and borders of the earliest-printed books. We hope to see other printers take up the fashion thus set them, and learn to dispense with the costlier colored plates which, even when beautiful in themselves, cannot be expected to harmonize with the text. The book has a very pretty lining-paper and an effective and appropriate cover. The paper is folded as in a Japanese book—a necessary expedient when it is intended to print on one side of it only. The reader should be warned *not* to use a paper-knife. (Houghton, Mifflin & Co.)

#### "The Christ-Child in Art"

"THE CHRIST-CHILD IN ART," by the Rev. Dr. Henry van Dyke, is not, the author tells us, "an institute of theology, or a treatise on painting, a history of doctrine or a theory of art." It is a sympathetic and successful attempt to express, in simple language, the meaning of the Gospel narrative of the infancy of Christ, of some of the legends that have gathered about it, and of some of the works of art in which it has been interpreted. Many of the beautiful engravings—which, too, in their way, translate some of the masterpieces of European art—have been published in *Harper's Monthly*; but such woodcuts as Mr. Bernstrom's of "The Annunciation," which serves as a headpiece to Chapter I., and "The Nativity," after Van der Weyden, opposite page 64, cannot be seen too often. There are some fifty full-page engravings, including a few in half-tone, besides a number of smaller designs in the text. The majority are highly creditable to our American school of wood-engraving. Among the old masters represented are Raphael, Filippo Lippi, Lorenzo Ghiberti, Donatello, Fra Angelico, Botticelli, Lucas von Cranach and Albert Dürer; and among the moderns, Dante Gabriel Rossetti, John La Farge, W. Holman Hunt and Fritz von Ude. The cover has a highly artistic design of the Virgin and Child in a glory. (Harper & Bros.)

#### Mrs. van Rensselaer's Cathedral Handbook

MRS. SCHUYLER VAN RENSSELAER'S "Handbook of English Cathedrals" is a revised reprint of the work issued in a more expensive form, last year, under the title of "English Cathedrals." It is now printed in a suitable size for a handbook, and will be found a guide both readable and reliable by all those interested in the buildings it describes, whether from their historical associations or because of their peculiar use of Gothic forms. The principal change made in the text is in the account given of the principles of Gothic vaulting, and it is a decided improvement. The plans and the picturesque drawings by Mr. Pennell are retained. The only further improvement that we should suggest would be a chapter on Westminster. The reasons given for omitting it—namely that it is not a cathedral church and that its architecture is "semi-French"—should hardly weigh, we think, against the convenience of having an account of the great Abbey from Mrs. van Rensselaer's pen. (The Century Co.)

#### "Lorna Doone"

PHOTOGRAPHURE ILLUSTRATIONS, mostly from nature, are the feature of a pretty two-volume edition of Blackmore's "Lorna Doone," which appears in covers of white and silver. Most are of scenery, but a fancy portrait of the heroine confronts the title. We have more authentic portraits of the "Cheese-ring," one of the curiously shaped rocks of Exmoor; Brendon Village across its rushing river; the Water-slide, at Bagworthy; and Bagworthy Water farther up, at the opening of Doone Valley. An extremely wild-looking place, this home of Lorna Doone's is, formed by long, bare hills that come together like clasped fingers, the little stream winding over its stony bed, in and out between them. But there are also many examples of the richer and more quiet Devonshire scenery—Dunster, in its wooded vale; Lynmouth, with its conical hill; and Malmstead Bridge, its two arches reflected in the dark water. All these are in Vol. I.; and in Vol. II. we have a picture of John Ridd; a correct, but much-reduced, likeness of the binding of a first folio Shakespeare; and—more to the purpose—an interior of Oare Church, and Views of Watchet, Lynmouth and Wells. The map of the great moor and the other illustrations of the handsome edition published by the Burrows Brothers Co., in 1889, are reproduced in this edition, which is thus seen to be very richly adorned. It has a preface by Katherine Hillard, and bears the imprint of the University Press. (Boston: Joseph Knight Co.)

#### "Irish Idylls"

THOSE TO WHOM the Irish varieties of humor, pathos, fancy and imagination are still unknown, or known only by hearsay, can hardly do better than become acquainted with them through Miss

Jane Barlow's "Irish Idylls." The author quotes a native saw to the effect that "there are many things besides turf to be found in a bog"; and she herself has found there all the things enumerated above, and several others. Her "Idylls" are pictures of a single bogland hamlet and its surroundings, which she has found as rich in queer traits of human nature as the botanist would probably find the place to be in peculiar plants. There flourish the widow McGurk and her susceptibilities; old Mrs. Kilfoyle and her impossible reminiscences of better days; Mrs. Quigley, with her negative way of estimating good fortune as not so good as it might have been; the too astute Ody Rafferty; and the cross Dr. Ward, who sometimes "gets on his hind legs" when called to visit a patient who has nothing the matter with him. There the police fall into bog-holes on dark nights; and the blacksmith sells unlawful liquor, and physics his patients, sick or well, with cordials mysteriously compounded. There the thunder-storms come up, as "it might be a loughful of coal-tar boiling over in an old brass pan," and turn the day "as black as the inside of an old soot-bag." And there are ghosts that walk the road by moonlight, and imps that take the form of a little crying child, running swiftly across the bad places that a human person would have to get over in standing jumps, "as the devil went through Athlone." In short, Miss Barlow's book is the raciest and most enjoyable book of Irish stories that we have read for some years. (Dodd, Mead & Co.)

#### Beckford's "Vathek"

BECKFORD'S "VATHEK," edited by Dr. Richard Garnett of the British Museum, with etched illustrations by Mr. Herbert Nye, is one of the handsomest volumes recently issued from the English press. The little etchings have real artistic merit and are well-printed—two very unusual circumstances in English books. The green and gold cover is decidedly attractive, and the printing is excellent. Dr. Garnett's introduction contains the statement that the tale was not written, as Beckford, in his old age, said it was, in "three days and two nights of hard labor." It really occupied a good deal of his time, and that of his tutor, Henley, for a period of at least six months. In fact, it appears from the letters from which Dr. Garnett publishes some extracts, that Henley not only translated the original French version into English, but suggested the theme and many of the incidents to Beckford. On the other hand, he appears to have been indebted to Beckford for some of the Oriental learning displayed in his notes. These are reprinted in the present edition, which is limited to 450 copies for England and 150 for America. (Macmillan & Co.)

#### The Van Twiller "Knickerbocker"

THE VAN TWILLER EDITION of "Knickerbocker's History of New York" presents many new features in its ornaments and illustrations which have been designed by Mr. Edward W. Kemble. To begin with the cover, we have an "impression" of Dutch tiles, with a fancy picture of New Amsterdam, an ideal portrait of the redoubtable Van Twiller in gold, and a trophy of sword and pen, parchment roll and leathern bottle in blue. The lining-paper shows another arrangement of the same materials, with the addition of pipes and beer-mugs; and the tinted border that surrounds each page shows still another assemblage of these Dutch-American emblems. Then, every space left blank by the type-setter is filled with some humorous or picturesque vignette—an old Dutch clock, an Indian brave with his flask of fire-water, a polar bear wondering how he may save his skin from the trappers, a sentry patrolling, St. Nicholas smoking like his unsaintly namesake, and—"speak of the devil!"—the other Nick, the old one, squat upon the rocks of Hell Gate, and fiddling like Nero. Besides all these, there are—we are afraid to guess how many—full-page designs and illustrations in the text, all in facsimile of pen-and-ink drawings. Mr. Kemble is a master in this *genre*; and, as a humorous draughtsman, he has not his equal in America. These two handsome volumes include much of his best work. (G. P. Putnam's Sons.)

#### Recollections of Whittier

INTO A PRETTY little volume Mrs. Mary B. Claflin has put a few "Personal Recollections of John G. Whittier"—a pleasant commingling of incident and table-talk, so attractively presented as to make one wish for more. There are glimpses of the poet as his friends knew him, which help to a fuller understanding of the generous, lovable character partially revealed in his verses. Here we are told of his belief in the "inner light," his sense of the ludicrous, his timid avoidance of publicity, his genial companionship, his sympathetic tenderness, his trust in the "eternal goodness" and his love of the beautiful in nature, and even in art, though his Quaker habits constrained him to speak of statuary as "graven images." Emerson's daily prayer was to thank God that he was alive, and lived so near Boston; and to one who was gloomy in the

prospect of being called away from that centre of felicity to the heavenly Jerusalem, where he feared the society would be rather promiscuous, Whittier said, "Don't thee think the Beacon Street folks will have a good deal to put up with, when they get to the Celestial City?" The stories of his visit to Hawthorne, of the farmer tourist who found things terribly out of repair in Europe, of his neighbor who thought, "this Mr. Plato has a good many of my ideas," and of the poet's feminine admirers and annoyers, are instances of the old and new materials which the author has so cleverly woven together in her narrative. The volume is a fitting tribute of affection to one whose latest utterance was the characteristic message, "My love to the world." (T. Y. Crowell & Co.)

#### "Olympe de Clèves"

DUMAS'S "OLYMPE DE CLÈVES," now translated for the first time, is published in two elegant volumes appropriate to the holidays, though the work has more than a transient interest. It covers the exceedingly interesting period of the early portion of the reign of Louis XV., and introduces not only the young monarch, but Cardinal Fleury, Richelieu, Queen Marie Leckzinska, the Countess de Mailly, and others of minor note associated with them. In the explanatory note appended to the novel, Dumas explains how he has dealt with the historical facts, citing contemporary authorities for some details which we might at first suppose to be fictitious on account of their improbability; for example, the Queen's coldness toward the King and the various anecdotes concerning Mademoiselle de Charolais. Some liberties are taken with time; as in making the interval between Richelieu's return from Vienna and the final surrender of Louis to the charms of Madame de Mailly, a few days instead of four or five years; but this is not beyond the license of the historical novelist. Dumas has "so interwoven history and romance that each embellishes the other; and the result is a harmonious and intensely interesting whole," though not so exciting as he has given us in the remarkable romances of the Valois kings and the early Bourbons. The volumes are printed in the best style of the University Press at Cambridge, and each has an etched frontispiece. The binding is in excellent taste. (Little, Brown & Co.)

#### "A Dictionary of Quotations"

THE REV. JAMES WOOD, editor of Nuttall's Standard Dictionary, has spent three years in compiling a "Dictionary of Quotations," which seems to cover a wider range than any other work of the kind. It claims to contain 30,000 references, and an examination of its teeming 668 pages makes the correctness of the estimate probable. The usual classification according to subjects is not followed; but entries are under the first word, in alphabetical order. This gives "It" and "There" a dozen pages each, and "The" fifty. And this arrangement, though likely to be criticised at the outset, commends itself as one becomes more familiar with the volume. It is decidedly the best for a collection so immense, and so heterogeneous. A copious topical index of a hundred pages facilitates reference. The quotations include proverbs, maxims, wise and witty sayings, in prose and verse, selected not merely from English and American sources, but from the literature and folk-lore of Greece, Rome, Italy, Spain, Germany and France. These latter are given in the original tongues, with translations. The work is one of unsurpassed excellence and utility, the result of wide research, appreciative judgment and patient, careful labor. (F. Warne & Co.)

#### "Icelandic Pictures Drawn with Pen and Pencil"

THE PEN AND PENCIL series of illustrated table books has now reached majority, for the book before us, on Iceland, is the twenty-first. Like its mates, it is attractively bound and the page is ten and a half by seven inches in size, thus giving plenty of room for the large pictures, which fill so many of the pages. Mr. Frederick W. W. Howell is a climber of mountains, and in his search for summits was obliged to make two long visits to Iceland, where he studied with interest the people, their houses and customs and the natural features of the country. He describes interestingly the geysers, mountains, hot-springs and cataraacts, as well as the churches, religious customs, art and literature of this singular little island. He seems to be familiar with the old Norse sagas, and not only quotes from them, but points out the homes and seats of those who are celebrated in these ancient and mediæval poems. One gets a good and, on the whole, a pleasing idea of the simple-minded but intelligent Icelanders, who live among such striking scenes and landmarks. While one does not feel inclined to go to Iceland to live permanently, it is evident that there is a great deal to enjoy there during summer ramblings, and that, from time to time, there will be revivals of American travel in that direction. The dogs and horses seem to be as interesting in their way as the people. As the author has a vein of humor, the de-

scription is varied with wit and fun. One attractive feature of the book is the light it casts on the vikings and other Norsemen of the tenth century. If the old men and women of the sagas were really as handsome as the Icelandic girls who stand on the page arrayed in the dress of the ninth century, then we should not object to having a revival of the costume and customs then in vogue—barring, of course, the rapine and bloodshed of those times. (Fleming H. Revell Co.)

#### Mrs. Peary's Arctic Journal

MRS. PEARY'S "My Arctic Journal," with her husband's account of their great white journey across Greenland, makes a book which will delight all lovers of Arctic adventure. The expedition of which it gives a graphic account is too recent and too much in the public mind to need further comment here. The volume, in a neat canvas cover, ornamented with a very little "dipper" and a very big pole-star, is illustrated with many half-tone reproductions of photographs of icebergs and glaciers, musk-oxen, Eskimos and other things, to see which in their perfection one must make an Arctic voyage. Some of these pictures are tinted. A map of the route followed by the expedition, across the great interior ice-cap, is given at the end. Mrs. Peary's Journal goes into some amusing details of Eskimo economy. "Our sewing progresses slowly," she writes, "Arrotochuah's wife, whom we had installed as seamstress, being too old to prepare the skins by the time-honored native method of chewing." Kayunah and Makzangwa, who came later to do the chewing, brought with them all their household effects, which consisted of a big soapstone lamp or stove, a reindeer-skin coverlet, rabbit-skins and gull-skins for wraps for the feet and a sealskin to put against the snow-wall behind the bed. "When these articles are put inside the igloo, their house is furnished," Lieut. Peary's account of his inland journey over what appears a frozen and snow-covered sea, but is really a vast elevated plateau where the snow lies from five to fifty feet deep, is very readable, and his pleasure on coming out on the warmer northern coast, with yellow poppies in bloom and bumble-bees buzzing about, is communicated to his reader. (Contemporary Publishing Co.)

#### Two Volumes of Table-Talk

IN DAINTY VOLUMES come "The Table-Talk of Doctor Martin Luther" and "The Table-Talk of Doctor Samuel Johnson." These oft-reprinted utterances of two of the world's most remarkable characters have a perennial freshness. It is well to mix in some of their sturdy vigor and aggressiveness with our modern sentimentalism and conformity. The brave old monk, who feared neither man nor devil, would find a good deal in these degenerate days to excite his ire, and call forth his vehement protests. The fragments of talk here given touch upon all sorts of topics, from Turks and Jews—no favorites with Luther—to wives, of whom he says:—"Were I to marry again, I should carve an obedient woman out of stone. For I despair otherwise of finding obedience in women." The Johnson book is that prepared by Dr. James Macaulay, in 1884, and contains an admirable and appreciative sketch of Johnson's life and works. There is reason in the regret expressed that the latter are so much neglected. "They are the productions of a powerful and generous mind, and have excellences, both of thought and expression, in which the lighter literature of our time is generally deficient." Gladstone was not too eulogistic when he said that Johnson did more for the Church and State in the eighteenth century than all the statesmen and bishops it produced. These selections are well-made and give a good idea of the personality and genius of the Ursa Major of English literature, who had, however, as Goldsmith said, "nothing of the bear but the skin." The volumes should be indexed. (F. A. Stokes & Co.)

#### "Hours in My Garden"

"HOURS IN MY GARDEN, and other Nature Sketches," by Alexander H. Japp, LL.D., is a gossiping, much-illustrated book about the pleasures to be derived from a small country-place in England—pleasures which might easily be at least doubled in this country, if pursued in the same manner. Dr. Japp reserves a spot in his garden where no garden-flowers proper are allowed to grow, but the beginnings of gardening are practised by encouraging and protecting the beauty that comes of itself. To the busiest, this sort of gardening is possible, but how many residents in our suburbs try it. He has a chapter on "The Delights of Hedgerows"; but we prefer the delights of barbed-wire, or painted palings. His pond, if owned by the average American of means, would be drained, his wood cut down, and the whole place "improved" to look as much as possible like a fashionable cemetery. Among the "other

sketches" is one on wheat and other grain crops, considered as an element of landscape; one on summer-houses and the birds that frequent them; one on "Bees and Bee-Keeping," for pleasure rather than profit; one on "Wild Ducks," and two on trout-streams, Scotch and English. The book is written without much method, but with an abundance of matter: it is one to be taken up at odd moments, and which needs never be finished. Many of the illustrations appear to have seen service before, but they will doubtless be new enough to most readers. (Macmillan & Co.)

#### New Books and New Editions

IN "THE SUNNY DAYS OF YOUTH," the author of "How to be Happy Though Married" addresses himself to boys and young men, giving them the usual wholesome advice about companions, reading, work, courage, politeness, religion, sweethearts, etc. Anecdotes, incidents, aphorisms, bits of verse, illustrative of the various topics discussed, are strewn profusely over the pages. As in all the books by this writer, the counsels are sensible and judicious, pleasantly given, yet without special force or originality. The preface is apologetic, and an admission that it is easier to make such books than to induce the young to read them. And there is reason in the suggestion that the old might now learn something from their juniors, who certainly have had a surfeit of goodly exhortation. (Chas. Scribner's Sons.)—WHITE AND GOLD and orchids make a choice setting for George Klinge's "Laus Deo," two-score of short poems, chiefly religious. They breathe a spirit of trust and hope, that looks through earth's shadows to the heavenly radiance, and sees, beneath all life's mysterious and vexing problems, the eternal goodness. Thus they are helpful, comforting and uplifting, and will serve a purpose for which verses of more pretentious poetic aim might prove inadequate. (F. A. Stokes & Co.)

"CHANCES OF SUCCESS," by Erastus Wiman, is a collection of short chapters on the industrial opportunities afforded by American life and the way to take advantage of them. The author evidently regards material success as the great end in life, and he gives in this book some advice as to the means of attaining it. It is not addressed, however, exclusively to individuals, but quite as much to the American nation, with special reference to the question of freer trade with foreign nations. In particular, Mr. Wiman is an earnest advocate of reciprocity with Canada, of whose great natural resources and immense tracts of cultivable land he gives a glowing account. Many anecdotes, some of them from his own experience, are scattered through the book, and will have an interest for the young, at least. The book makes no pretence to literary excellence, and the various articles of which it consists are so short and scrappy in character that a full treatment of any subject is impossible; but it has an interest of its own, as presenting the result of a business man's thought and experience on topics with which he is familiar. (American News Co.)

AN "INDEX TO *The Popular Science Monthly*," from 1872 to 1892, compiled by Frederick A. Fernald, gives in one alphabet the subjects treated of and the writers of the articles. The contents of the forty volumes of this magazine, which is popular in fact as well as in name, are so grouped that anyone looking up any particular subject can find under one head all that is likely to be useful to him. Cross-references are liberally used. A new feature of the Index is this—that it gives the number of pages and illustrations in each article, so that the searcher can see at a glance which are the longest articles and the most fully illustrated. The "Index" would seem necessary to whoever owns a file of the magazine, and should prove extremely useful to anyone who has access to such a file in a public library. (D. Appleton & Co.)—IT IS A PLEASING custom of the English publishers to reissue, in less costly form, works of travel that have sold well in a high-priced first edition. This remark is apropos of the third edition of Mr. E. F. Knight's narrative of recent travel in Kashmir, western Tibet, Tilgit and the adjoining country, entitled "Where Three Empires Meet." A map and fifty-four illustrations are features of this interesting work, which tells about the roof of the world, and the point at which the great empires of England, Russia and China touch each other, where, some day, there may be battles among the clouds. Mr. Knight is a keen observer, and his style is brisk and lively, his practice as novelist having enabled him to put his thoughts and observations in bright and fascinating style. The book deserves, but lacks, an index. (Longmans, Green & Co.)

"THE DIARY OF A NOBODY," by George and Weedon Grossmith, is an illustrated parody on the numerous autobiographies which have lately been pouring from the press, as sequels to the German "Aus dem Leben eines Taugenichts," a really charming

"Diary of an Ennuyée" still popular in schools. It appeared originally in *Punch* and is the laughable record of the domestic felicities and infelicities of Mr. and Mrs. Charles Pooter. The Peppys-like frankness of the revelations is only equalled by their fatuousness. The story is that of a family father, of the steadiest British *genus*, his fad-loving wife Carrie, and their fast but hopeful son Lupin—an amusing trio of imbeciles who spread their imbecility over 235 pages. (Tait, Sons & Co.)—THE TENTH SERIES of "The Good Things of Life" is as lively and as full of good things as any of the series preceding. Here are the Duke, who could no longer travel pleasantly *incog*, because he had married an American; the young couple who have learned how to be unhappy, though married; the editor's daughter who rejected an admirer, because he was not accompanied by stamps; and a great many other witty, silly, sensible, abominable and beautiful people, cleverly hit off in print and in picture. (F. A. Stokes & Co.)

MR. R. L. STEVENSON'S "Virginibus Puerisque," the book of essays meant to represent life at twenty-five, but which gradually abandoned the primrose path laid out for it, as the author became a sadder if not a wiser man, appears in a new form as one of the volumes in the Cameo edition, where it has for company Iliad Marvell's more cheerful "Reveries of a Bachelor" and Cable's "Old Creole Days." The frontispiece is an etching of Mr. Stevenson looking up from his writing-table. (Charles Scribner's Sons.)—"UTOPIA (LIMITED); or, The Flowers of Progress," Gilbert and Sullivan's new comic opera, deals with the more or less amusing adventures of King Paramount the First and the Public Exploder, Tarara. Equally, if not more, timely is "Little Christopher Columbus," a burlesque opera by Mr. George R. Sims and Mr. Cecil Raleigh, though without the music by Ivan Caryll. Other new works brought out by the same publishers are "Young Lochinvar," Scott's ballad set for chorus and orchestra, by A. D. Arnott; "Village Scenes," a cantata, by F. H. Cowen; and "A Sea Dream," a cantata, by Bathson Haynes. (Novello, Ewer & Co.)—"HELPFUL WORDS," selected from the writings of Edward Everett Hale, by Mary B. Merrill, make a tasteful little booklet, with text on one side of the leaf and vignette illustrations in half-tone on the other—a much better plan for filling out a book than that of leaving one side of the leaf blank. The designs, in this case, are mostly of flowers and landscapes. (Roberts Bros.)

IN THE PREFACE to his book of "Five Hundred and Eighty-Nine Wise Sayings," Mr. W. A. Clouston naturally thinks it proper to apologize for adding another to the host of such collections. He admits the reasonableness of the cynic's criticism, that few profit by these prudential maxims which are every now and then showered upon a patient public. "Youth will not, age cannot" avail itself of suggestive counsel. Still, there are some, in each period of life, who like to ponder over the aphorisms of wise men, finding in them stimulus and guidance. For such "fit audience though few" this compilation has been made. The contents are drawn largely from far Eastern sources—from Hindu, Jewish, Arabic, Persian and Chinese writers, whose sagacious monitions, antedating in many cases the Hebrew Scriptures, confirm the oft-repeated saying that human nature is always and everywhere pretty much the same. A Chinese apothegm, for instance, here quoted—"Let every man sweep the snow from before his own doors, and not busy himself about the frost on his neighbor's tiles," is found, essentially, among the precepts of all nationalities. There is a good index. (F. H. Revell Co.)

"THE LOVE OF THE WORLD" is called by its author, Mary Emily Case, "a book of religious meditation." It is neither theological nor argumentative; it is merely a book of "thoughts," somewhat in the vein of Amiel's Journal, but not markedly either pessimistic or optimistic. This new edition has been remarkably well printed, on rough (but soft) paper, at the DeVinne Press; and, in its pretty white and gold cover, promises to make religious meditation quite a luxury. (The Century Co.)—"THE WORLD'S BEST HYMNS," compiled and illustrated by Louis K. Harlow, with an introduction by Prof. J. W. Churchill of Andover Theological Seminary, has been already noticed and favorably commented upon in this journal and needs no further commendation. In the new edition, however, it is to be noticed, several new hymns have been added, one of which entitled "Crossing the Bar," by Lord Tennyson, was sung at his funeral, while another one, from the pen of Dr. Watts, received a fresh hallowing at the funeral of Bishop Brooks, and illustrates the union and communion of the saints. A translation, excellent, by the way, of "Dies Irae," by the venerable Robert C. Winthrop is also added. The new edition has all the attractive beauty and typographical excellence of the first. (Little, Brown & Co.)

THE STORY TOLD in the opening chapters of "Camp Fires of a Naturalist" is such as may still happen in America and nowhere else. The hero of the adventures described in the book, Lewis L. Dyche, M.A., was born in an emigrant wagon, nursed by a squaw and brought up to trapping and hunting. By hoarding his money and studying at odd times he was enabled, at nineteen, to go to the Kansas State University, where he lived, for a time, in his covered wagon, and cooked his own meals, and where he is now Professor of Zoology, and Curator of the University's museum of birds and mammals. The incidents of fourteen hunting expeditions, in search of specimens for this museum, fill the book, and we cannot deny that we find it the more agreeable reading because the object in view was something more than health and excitement. There is no lack of the latter element in the book, however; and what with bear stories, remarkable shots, queer characters, wild scenery, hardships endured and perils escaped, that reader must be difficult to please who does not find it entertaining. It is written by Clarence B. Edwards from Prof. Dyche's field notes, and is illustrated by half-tone prints from photographs of wild animals and camping scenes. (D. Appleton & Co.)

ALPHONSE DAUDET'S "Letters from my Mill," very well translated by Frank Hunter Potter, appears in an edition illustrated in colors by Mme. Madeleine Lemaire, and further adorned with headpieces in pen-and-ink by Mr. George Wharton Edwards. Mme. Lemaire pictures the shepherds and their flock approaching the mill at dusk; M. Seguin's white goat poised on a rock overlooking the valley, and all unconscious of the dreadful fate in store for her; the shepherd boy and his lass under the stars, and the good Curé of Cucugnán holding forth to his flock. But she has left to Mr. Edwards the task of picturing the Pope's mule, who held his kick in reserve for seven years, and to design a very pretty cover in silver and gold on gray linen. These charming tales, which include some of Daudet's best work, are thus presented to the English reader in such style as to make them appropriate as a gift-book. The frontispiece is an etched portrait of the author. (Dodd, Mead & Co.)

AN "INDEX TO Harper's New Monthly Magazine" includes the eighty-five volumes from June, 1850 to November, 1892. It is alphabetical, analytical and classified. All groups of titles under headings or authors' names are distinguished from ordinary titles by the use of a larger type. There is a table of final pages useful to those who have unbound sets. The editor's "Historical Record" is given complete under "Historical," but there is a separate list of the obituary notices. The Index contains 51,000 references, and fills 783 double-columned pages in small type. (Harper & Bros.)

AN "EMERSON YEAR-BOOK" gives short selections for every day in the year, from the prose and poetry of Ralph Waldo Emerson. A "Tennyson Year-Book" gives quotations from his poems also appropriate, if not always to the day, at least to the month or the season. They are neatly bound, the former in white, the latter in purple. (E. P. Dutton & Co.)

A HANDSOME EDITION of "The Autocrat of the Breakfast-Table" appears, decked with russet linen and gold and with many illustrations by Mr. Howard Pyle. Of these illustrations the prettiest are little half-tone or pen-and-ink chapter-heads, some of which, though less decorative, suggest Mr. Walter Crane's delightful headings (in colors) to Hawthorne's "Wonder-Book"—that is to say, in line and composition; the full-page photogravure pictures are not so pleasing as compositions nor so well brought out. Two portraits are used as frontispieces to the two volumes. The edition is one that will be prized by the Autocrat's innumerable subjects. (Houghton, Mifflin & Co.)—"THE HANGING OF THE Crane, and Other Poems of the Home," by Henry Wadsworth Longfellow, makes one of the prettiest small books of the season, in a cover of creamy cloth stamped with gold, lining-paper to match, and a number of full-page illustrations by Mr. F. T. Merrill and other artists. These last have been reproduced by photogravure, and though the printing leaves something to be desired, they are much better than the average of such work produced in America. The only serious mistake in the make-up is that the book is printed upon one side only of the paper. (Houghton, Mifflin & Co.)

"A CALENDAR OF VERSE" is recommended to the public in an introduction by Mr. George Saintsbury, who, though he sympathizes with those who object to selections, finds that they present "compensating advantages," such as that of refreshing one's memory, and of doing for the authors represented in them what books of devotion do for the Bible. The objector might still object that, having the Bible, he sees no use for the book of devotion; but the fact is, selections are not made for such people. This one—drawn from Shakespeare, Spenser, Coleridge, Herrick, Shelley, Keats, Scott, Campion and other poets—is one of the best, it seems to us, giving nothing but what is good, and, we judge, neither too much

nor too little. It makes a pretty volume, in white and gold. (T. Whittaker.)—"ROYAL HELPS for Loyal Living" is a little linen-bound, red-edged volume of selections from famous divines of several churches, arranged as a year-book. It runs to 383 pages, including the index of subjects, a useful feature which should be copied in all books of the sort. It has been compiled by Martha Wallace Richardson. (T. Whittaker.)—"A GOOD CHEER CALENDAR" for 1894 has pictures of children by Mary A. Lathbury, reproduced in colors, confronted by verses from Fitzhugh Ludlow and other popular poets. The work is said to be "entirely American." (DeWolfe, Fiske & Co.)—"THE SCREEN CALENDAR" takes the form of a four-fold rococo screen just big enough for a table decoration, with the printing on one side in gold, and on the other side pictures of four little girls representing the Four Seasons. (E. P. Dutton & Co.)

A FIFTH SERIES of Literary Gems contains "Ideas of Truth," by John Ruskin, selected from "Modern Painters"; Keats's "Eve of St. Agnes" and Odes, Matthew Arnold's essay on "The Study of Poetry," Dante Gabriel Rossetti's "House of Life," Goldsmith's "She Stoops to Conquer" and Thomas DeQuincey on "Conversation." We have already described the make-up of these pretty little volumes, which combine the advantages of large, readable type and small dimensions. They are in flexible covers, black and gold, and each is put up in a separate box so made that it may be put upon the shelf. Each volume has, moreover, a portrait or other frontispiece in photogravure or etching. (G. P. Putnam's Sons.)—OWEN MEREDITH'S "LUCILE," in a blue cover, powdered with daisies and roses, and ornamented with many little half-tone vignettes and a dozen facsimiles of water-color paintings by Mr. Thomas McLivaine and Mr. Frank M. Gregory, is attractively printed as a large, flat holiday book. The best of the illustrations are the small black and white drawings in the text, some of which are very pretty. (Fred'k A. Stokes Co.)—A NEW EDITION of "The Imitation of Christ" appears in pocket size, with two columns to the page, and illustrated with about a dozen full-page reproductions, in half-tone, of drawings by a German artist. (T. Y. Crowell & Co.)

"THE JOURNAL of Eugénie de Guérin," edited by G. S. Trebutien, comes to us in a pretty two-volume edition, bound in white and gold, and printed at the University Press. It is unnecessary to say anything of this Journal, one of the most widely read books of its kind; yet we cannot but congratulate the publishers on their refusal to give way to the temptation that must have assailed them, to make an illustrated edition by the cheap and easy plan of photo-engraving portraits and views. The present issue is much more desirable than any such edition could be. (Dodd, Mead & Co.)—SHERIDAN'S COMEDY "The Rivals" has been illustrated by Mr. Frank M. Gregory with five full-page drawings in color and a large number of pretty head-pieces and vignettes in black and white. The latter are mostly reproduced in half-tone. The artist has evidently made a study of the costume and manners of the period, and he must be said to have succeeded in the rather difficult task that he has undertaken. (Dodd, Mead & Co.)

"GYPSYING BEYOND the Sea, from English Fields to Salerno Shores," by William Bement Lent, has comparatively little to say about English fields, but much of Russian, Finnish, Danish and Swedish. The author likes Russia, and passed his days there "in a glory of novelty, interest and incessant change," little of which glory, excepting what came to Russia from Napoleon's defeat, is reflected in his pages. Nevertheless, he secured some interesting photographs, which appear in his book as photogravures, of the dome of St. Isaacs at St. Petersburg, of the spire of St. Basil's and the Redeemer's Gate of the Kremlin at Moscow, and of a Russian cabby. Italy appeared to him "an Eden of to-day," and he presents pictures of Bellagio, St. Mark's and Amalfi, which do not quite convey the same impression to the reader, and a chapter on "Some Sights in Rome not Mentioned in Baedeker," where there is mention of a Rev. Gerry Vernon, who, we trust, is not the Jerry Vernon of Mrs. Burton Harrison's new novel. The work is in two volumes. (A. D. F. Randolph & Co.)—A NEW EDITION of "The Wanderer" (poems), by the Earl of Lytton, is in good library form, with uncut leaves, and bound in dark red linen. (Longmans, Green & Co.)

THE SECOND EDITION of "Across France in a Caravan," by the author of "A Day of My Life at Eton," is brought out in such sumptuous style that it may well claim a place among the holiday books of the season. It is printed in Edinburgh, with fifty illustrations by the author, seven of them being full-page, together with a map of the route from Bordeaux to Genoa. The binding is in

white and pale yellow, with outside "slip" cover, the edges of the leaves being full gilt. For the benefit of those who are not already acquainted with the book, we may state that the journey was made in the winter of 1889-90; and that the "caravan" was not of the sort known on the African Sahara, but the vehicle so called in England, like that used by the travelling photographers in this country. This caravan, indeed, was bought of a photographer, and fitted up as a movable dwelling for the author, his wife Peggy, and his dog James. In it they lived and journeyed for about six months, and had so good a time that it was "with much regret" that they gave up their residence therein, on reaching Genoa, and went with their luggage to a prosaic hotel. The story is most pleasantly told, and the illustrations add much to the reader's enjoyment of it. (A. D. F. Randolph & Co.)—NEAT LITTLE illustrated editions of Mr. Winter's "Old Shrines and Ivy," both series of the "Shadows of the Stage," and his poems gathered up under the title of "Wanderers," have been issued this season. The books are made up of sheets from Macmillan's press, with the addition of twelve photogravures from original photographs to each, and they are bound in white cloth and China silk, with tasteful ornamentation in gilt. The illustrations in "Old Shrines and Ivy" are mostly of English and Scotch scenery and architecture; those in the other volumes are of noted actors and actresses in some of their chief rôles, together with a few of the author's personal friends. The books will be only the more popular in this new and attractive form. (Boston: Joseph Knight Co.)

"LOVE IN LETTERS of Statesmen, Warriors, Men-of-Letters and Others," is a compilation which contains love-letters from and to Henry VIII., Mary Stuart, Pope, Franklin, Mirabeau, Aaron Burr, Lord Nelson, Burns, Hazlitt, Leigh Hunt, Brummell, Keats, Carlyle and Prince Albert. There is a remarkable preface by Mr. Henri Pène du Bois, who claims, though he may be mistaken about love, to be an authority on love-letters; and a number of etched portraits by Mr. T. M. Gregory. The book is a novel and dainty one. (Brentano's.)—"PEN AND INKLINGS," by Mr. Oliver Herford, are sprightly fables in verse of modern society, many of which have appeared in the columns of our comic contemporary *Life*. Pen-and-ink drawings by the author accompany them; and drawings and text make a small volume done up in a canvas cover stamped with the author's monogram, which looks like a red cat with its back up.—"THE SONG OF THE SANDWICH," a poem quite in Mr. Herford's vein, written by Ella Wheeler Wilcox, is illustrated by him *con amore*. The Delsartian attitudes of his hero and heroine are more enjoyable than sandwiches when one is as hungry as the heroine. (Geo. M. Allen Co.)

## Books for the Young

### Three Books by Mr. Henty

THERE IS a periodicity in literature, observable probably to everyone who keeps in touch with recent publications, but distinctly so to the reviewer—sadly so, we might almost add. For is he not always behindhand? And can there be anything more chilling to enthusiasm than having a lot of Christmas "juveniles" unloaded on one's desk while one is still ploughing through the heap of hot-weather novels, hoping vainly to get through them before frost? Yet such is the case only too often. Each year the Christmas season seems to begin earlier, and to bring a larger flood of books. One of the chief sources of the stream is G. A. Henty. Never do the holidays approach without the appearance of three historical stories from his pen, each beginning with a preface addressed to "My Dear Lads" and accompanied by a map of the country and scene of action. This year he sends out "Saint Bartholomew's Eve," "A Jacobite Exile" and "Through the Sikh War." The first is the record of a French-English lad's participation in that gloomy and treacherous period of French history. The son of an English yeoman and a Huguenot lady of gentle birth, the lad Philip Fletcher started his career in life with a stout heart, good English muscles and a keen intelligence inherited from his French mother. Some months before the eve of the massacre he crossed the Channel, in order to fight for the cause of religion by the side of his French relatives. He rode through several campaigns, met with various adventures, and was finally entrapped in the net which Catherine de Medici set for the Huguenots, on the occasion of the festivities of the marriage of Henry of Navarre with Margaret of Valois; and Mr. Henty has given a picturesque and vivid description of that terrible night when Admiral Coligny was assassinated and all Paris was drowned in the blood of the Protestants. His "Jacobite Exile" is the story of a young Englishman in the service of Charles XII. of Sweden. The hero's father was known to be a Jacobite, and, while he was still living in England, was falsely accused of complicity in a treasonable plot to murder William of Orange. Hence they were obliged to flee England, and being

soldiers first of all, they enlisted in the army of Charles XII. The author carries the hero through certain of the earlier campaigns during the first three years of the Swedish King's reign, when he crushed the Russian army at Narva and laid the Polish nation prostrate at his feet. No phase or detail of those conditions of life in the North that could add interest and excitement to the volume has been omitted. Mr. Henty's "Through the Sikh War" is a tale particularly interesting to English boys, from its descriptions of a country where so many of them are forced to live. These three books are written with Mr. Henty's habitual conscientiousness and are convenient handbooks of historical information, presented in a form very attractive to young minds. (Chas. Scribner's Sons.)

### Three "New Juveniles"

"CHRONICLES OF FAIRYLAND," by Fergus Hume, is a collection of fantastic stories from "King Oberon's Library" about red elks, water-witches, rose princesses and golden goblins, all very gracefully written and such as may be enjoyed by children of all ages. The illustrations, by M. Dunlop, are rather slight vignettes scattered through the text. The classic "Dog of Flanders" and a choice of other short tales by Ouida, which will be remembered when her more "important" works are forgotten, make another volume of the same excellent series of "New Juveniles," illustrated with decidedly clever pen-and-ink drawings by Mr. Edmund H. Garrett. And "Twenty Little Maidens," by Amy E. Blanchard are not unworthy company for Ouida's "Rose of Provence" and Margot of "A Leaf in the Storm." The three volumes, though the same in form and general make-up, differ from each other in the illustrations and the style of cover. The first-mentioned has a gorgeously illuminated cover in red, blue and silver on buff; the second a dainty linen cover, with a bouquet of lilac and white roses; the third a Kate Greenaway cover in gray-green and pink, and half-tone illustrations after drawings by Ida Waugh. (J. B. Lippincott Co.)

### Mrs. Gatty's "Parables from Nature"

ALLEGORY has always been a delightful way of conveying moral instruction, particularly if the allegorist, like Bunyan or the Orientals, possesses skill to hide himself and his instruction behind a beautiful or an ingenious veil of adventure or narrative. Instruction too obviously insisted upon is like that lovely but repulsive picture of the drowned martyr by Delacroix,—repulsive in spite of the halo that hovers over the face. The German, Krummacker, generally avoided this rock: his allegories are true poems in true and beautiful German; and the Dane, Hans Andersen, excelled all predecessors in the exquisite refinement of his story symbolisms. To follow these were a hard task, and yet Mrs. Alfred Gatty, in the two volumes of her "Parables from Nature," does this very successfully, although, like Peter, following the Master a great way off. Her very poetical interpretations of bird and caterpillar and natural life are often spoiled by the insistent note of *hæc fabula docet*. An actual sermon is preached to point the moral and adorn the tale where none is wanted, and an actual text from Scripture is prefixed, sermon-wise, to clinch the matter. Artistically this is wrong, full of beauty as are such parables as "Active and Passive," "The Unknown Land," "The Circle of Blessing" and "The Light of Truth." Any child can see and relish the moral of these prose poems, beautifully developed by Paul de Longpré's illustrations, without having it hammered into his head by scraps of Scripture or pages of rather commonplace elucidation. (G. P. Putnam's Sons.)

### "The Boy Travellers in Southern Europe"

COL. THOMAS W. KNOX understands the art of timeliness. He has taken us—we who have followed him during the last decade or more—through many lands, east, south and north, on various continents; but in this Columbian year he leads us into the regions of the great discoverer. Even before we open the handsome book we note, by the stamp of black and gold on the face of the cover, that we are to go below the beer and butter line of Europe and dwell in the lands of wine and oil. Under festoons of grapes and vine leaves, the rampant and winged lion of St. Mark greets us; while on the back, the crossed keys under the triple tiara tell us that we are to see eternal Rome. Between cover and fly-leaf, on the clear and beautiful map, is stamped, in lines of blue, with arrows shooting in the right direction, the route of the young travellers. They start from fair Venice, pass through Verona, go past Lake Como, and that city of gay silken blankets—Bellagio, through Milan, the city of the cathedral with a forest of statues, and come to Genoa. From the birthplace of Columbus they move southward until they reach storied Florence, thence to eternal Rome. They stop at Naples, where the old world has come to resurrection and the new world smiles and dances and scowls under the shadow of Vesuvius. Thence they cross the blue waters of the Tyrrhenian

Sea. They skirt the shores of Sicily, stop at Malta, move westward to Sardinia, thence northward to Genoa again, and passing around the Gulf of Lyons, to Barcelona, make a loop here and there as they stop at ancient Spanish cities, along with the memory of which come reminiscences of wine and raisins. At Cordova, the city of shoes and cordwainers, they begin to think about shaking the dust off their boots and coming home; but this, of course, they cannot do until they have seen Gibraltar. Our old companions, Mrs. Bassett and Mary, Frank and Fred, are all here, and although Dr. Bronson is absent, with those genial stories he used to tell, we find that the boys also have learned the knack of telling a good anecdote at just the right time. As for the pictures, they are numbered by the hundreds. The author seems to have taken especial pains to be accurate; for, with ten thousand smart boys and girls reading his books, he cannot afford to be tripped very often. Hard as the critic has looked to find mistakes, he sees none worth mentioning; though, in his opinion, it would have been a good thing to correlate events, persons and places with American history. However, the art and inventions of Italy and Spain are here wonderfully illustrated, and history is taught in a most charming way. The story of Columbus is told freshly, without too much detail, and the atmosphere of southern Europe is finely reproduced in careful and sympathetic description. At the same time, no American or Anglo-Saxon prejudice is allowed to obscure the fact that these southern countries have contributed amazingly to the civilization of Europe and to the exploration of the world. A capital volume to put into the hands of boys and girls who have been to the World's Fair, or hope some day to see Europe. (Harper & Bros.)

### Other Publications for the Young

"AN ARCHER WITH COLUMBUS," by Charles E. Brimblecom, tells of a tailor's apprentice, who, being sent with a new cassock to Father Juan Perez, on the memorable day when Columbus called at his monastery, was led by that chance to join the discoverer's train. The book goes on to tell the story of the preparations for the voyage, of the voyage itself and of the return, all from a boy's point of view. It is agreeably written and is illustrated with many drawings in pen-and-ink.—"BIG BROTHER" is a tale for little brothers, by Annie Fellows Johnson. Illustrated with pen-and-ink vignettes, it is bound in a very pretty linen cover, and is issued by the same publishers. (Joseph Knight Co.)—"ALL AROUND THE YEAR," calendar, for 1894, is designed in colors by J. Pauline Sunter, the months being represented by sketches of children printed in rose-color. (Lee & Shepard.)

"AUNT JOHNNIE," by John Strange Winter, tells in lively wise the tale of a tactful old lady who got her niece out of a serious scrape by getting herself into it instead. Her niece unwittingly engaged herself to the son of her father's deadliest enemy. Not only was the niece's father enraged, but the young man's father also would not hear of it. Aunt Johnnie sympathized with the young people, and with the shrewdness and good-humor of a woman of the world set herself to manage the two irate fathers and bring peace and pleasantness between her niece and her future father-in-law. She managed things so well that her niece not only married the young man of her choice, but she herself married the young man's father, and so was no longer Aunt Johnny but Mrs. Denzil Bannister. (J. B. Lippincott Co.)—"MOTHER'S BEDTIME STORIES," by Minnie E. Kenney, are of fairies, ravens, dandelions, ogres and St. Bartholomew's Eve. They are illustrated with pen-and-ink pictures, and bound in a Dolly Varden cover. Similarly bound and illustrated, but making a smaller book, is "Little Saint Hilary, and Other Stories," by Barbara Yechton. The "other stories," which are as simple and pleasing as their titles, are "Banks and Banks," "Two Kinds of Saints," "These Little Ones" and "In this Sign Thou Shalt Conquer." (T. Whittaker.)—"THE EVER FRESH and fair "Alice's Adventures in Wonderland" are to be read in another new edition, with a colored frontispiece and a border of flowering vines about every page, and in the blue, white and gold cover belonging to the Children's Favorite Classics. The book is printed from new plates and makes a very attractive appearance. (T. Y. Crowell & Co.)

"LA FONTAINE'S FABLES" furnish M. Boutet de Monvel with opportunities by the score to caricature the animal creation, human fools and sages, dairy-women and cobblers included. This he does in a most laughable and, at the same time, most artistic manner. His little drawings, as many as a dozen to a single fable, are in light, flat tints, with a suspicion of the Japanese. The text is "adapted" from the translation of Elizur Wright. (E. & J. B. Young & Co.)—A most satisfactory compilation for daily reading is "The Children's Year-Book," the work of Edith Emerson Forbes—a granddaughter of the Concord philosopher. Each day has a Bible text and selections in prose and verse, as in similar

books. But in this there is a more pleasing variety, and a better adaptation to the different tastes and comprehensions of those likely to use it. The scope includes Antoninus and Mrs. Barbauld, Emerson and Jane Taylor. These names indicate that not only the children, for whom it is intended, but also older minds, may be profited by making the acquaintance of this attractive volume. (Roberts Bros.)

## Shakespeariana

EDITED BY DR. W. J. ROLFE, CAMBRIDGE, MASS.

*The New Illustrated Edition of Winter's "Shakespeare's England."*—It is pleasant to see this charming book in the elegant new dress the publishers have given it—with fresh type, a larger page, and copious illustrations. The text has also been revised by the author, who, in a preface written for this issue, expresses his gratification at the favor with which the work has been received. It signifies, as he well says, that his "endeavor to reflect the gentle sentiment of English landscape and the romantic character of English rural life has not proved altogether in vain"; and also that "an appeal may confidently be made . . . to the love of the ideal, the taste for simplicity, and the sentiment of veneration." It is, indeed, the record of a "Sentimental Journey"—but the sentiment is genuine, not the sentimentality of Sterne.

The selection of the illustrations, we are told, was supervised by George P. Brett of the house of Macmillan & Co. A line or two might well have been added to the list of illustrations, in explanation of some of them, especially of those taken from interesting old engravings, like the view of Whitehall Gateway, for instance. Most readers would probably understand that this gate disappeared long ago, but they might not suspect that the view of Canterbury Cathedral (the one facing page 228) shows the church as it was more than fifty years ago, when one of the western towers had been taken down. This was done in 1834, and the present tower was finished in 1840. The "St. Helen's Church" on page 185 is certainly not St. Helen's Bishopsgate, as would be inferred from its position in the text. Mr. Brett has confounded two churches of the name; as Mr. Winter, in his footnote on page 91, has confounded St. Giles Cripplegate, where Milton was buried and where Cromwell was married, with St. Giles in the Fields, which is in another and quite distant quarter of London. The former church was built in 1594; it is the latter which was "built in 1117 by Queen Maud, demolished in 1623, and rebuilt in 1731"; and the churchyard there—not the one at Cripplegate—contains the "tomb of Richard Penderell, who saved Charles II., after Worcester fight, in 1651." This is the only serious slip that I have noted, in a rapid glance at the revised text; and those of a more trivial sort are few and far between. The book is dedicated to Whitelaw Reid; and a portrait of the author, from a crayon by A. J. Goodman, is the frontispiece. (Macmillan & Co.)

*The Lambs' "Tales from Shakespeare."*—The Lippincott has just published a very neat illustrated edition of the well-known "Tales from Shakespeare," in two volumes, with two additional volumes of stories by Mr. Harrison S. Morris, based on the sixteen plays ("Titus Andronicus" being counted out, as probably not Shakespeare's) which the Lambs did not include in their plan. It was a bold thing to do, not only because the new tales must of necessity challenge comparison with the old ones, but also because the authors of the latter had the first choice of material and naturally selected the plays best adapted to their purpose. Mr. Morris has, however, been more successful than was to be expected. The English and Roman historical plays have been turned into simple narrative fairly well; though the author, as he intimates in his preface, found Falstaff, "the chartered libertine of Elizabethan slang," somewhat unmanageable. The scene with Doll Tear-sheet, to which he gives four pages, might better have been omitted or condensed into a sentence or two. On the other hand, in "Love's Labour's Lost" it was a pity to omit altogether the interlude of "The Nine Worthies," which might easily have been made very amusing for the young folk. A noticeable fault in the work, to my thinking, is the frequent introduction of portions of the original text, which contain allusions that these young readers, and many of their elders, would not understand without a commentary. The four volumes are excellently printed and put up in a box.

Another edition of the original "Tales" has reached me since the above was written; and it is a very compact and pretty one, in a small but clearly printed volume, bound in white and delicate blue cloth ornamented with a fine pattern in gold, and put up in a neat box. There is a portrait of Shakespeare for a frontispiece, and a full-page illustration of more than average merit to each tale. Mr. Alinger's well-known Introduction and the original preface of the authors are included in the book. (T. Y. Crowell & Co.)

*Other New Shakespearian Books.*—"The Trial of Sir John Falstaff," by Mr. A. M. F. Randolph, appears to have been suggested by Landor's "Examination of William Shakespeare," but can hardly challenge comparison with that familiar and famous book. As the second part of the title tells us, "the fat knight is permitted to answer for himself concerning the charges laid against him, and to attorney his own case"; but in doing this he gives us little else than a re-arrangement of what Shakespeare makes him say, and on the whole we prefer the original record. The opening chapters are, however, an interesting summary of the comments of the best critics on the character of Sir John; and the hits at Donnelly's "Great Cryptogram," in the closing chapter, are capital in their way. (G. P. Putnam's Sons.)

Mr. Randolph's book is dedicated to "Hon. Daniel W. Wilder, from his youth up a true Shakespeare-lover," who has just brought out "The Life of Shakespeare," which is "copied from the best sources without comment." The book is mainly made up of extracts from Halliwell-Phillips's "Outlines," duly credited to volume and page. As an epitome of that valuable work, in cheap and convenient form, it is likely to be welcome to many teachers, students, and readers. The biographical portion of Rowe's "Life of Shakespeare" (excluding the comments on the plays and two or three extracts given in the body of the book) is appended. (Little, Brown & Co.)

We have another biography of the dramatist, equally accurate and more readable, though not so minute, in Prof. Dowden's "Introduction to Shakespeare," which also contains a concise examination of the plays, together with the pseudo-Shakespearian plays; a discussion of "the influence of Shakespeare's works on the national mind"; and (in an appendix) the dedicatory and introductory matter of the Folio of 1623, and notes on the early editions of the dramatist. The book is a revision, with additions, of the "General Introduction" to the Henry Irving edition of Shakespeare. For the general reader it is perhaps to be preferred to Dowden's admirable "Shakespeare Primer" (he changes the spelling of the poet's name in the new book, probably out of deference to the wishes of the Glasgow publishers of the "Henry Irving" edition); but the Primer seems to me the better book for school use. (Imported by Chas. Scribner's Sons.)

A pamphlet on "Discoveries in the Bacon Problem," by Mr. W. F. C. Wigston, is intended, he tells us, to establish his claim to certain Baconian theories which other "cranks" have "stolen." (Printed by Turnbull & Spears, Edinburgh.)

## The Revue des Deux Mondes's New Editor

M. FERDINAND BRUNETIERE, who was elected to the French Academy in June last, has succeeded M. Charles Buloz as editor



of the *Revue des Deux Mondes*. M. Brunetière is a native of Toulon and was born in 1849. He has, for some time, been a valued contributor to the *Revue Bleue*, as well as to the famous review which he is henceforth to direct. The accompanying portrait is from the *Herald*.

## The Lounger

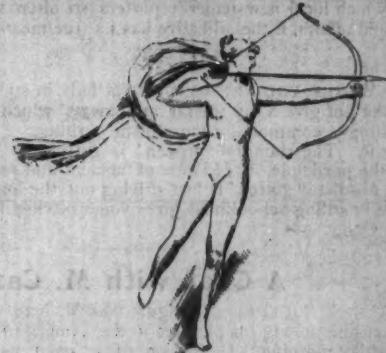
*The Forum* has followed the example set by *The Cosmopolitan* and cut its price—not quite in half, but from five to three dollars a year, the price of single numbers being reduced from fifty to twenty-five cents. I think that *The Forum* has made a wise move. There is profit in printing an unillustrated magazine, of that size, at twenty-five cents, and I should think that more than twice as many people would pay twenty-five cents for a copy as would pay half a dollar. Fifty cents is a good deal of money in these hard times, and while *The Forum* may be well worth it, I think it will find its new departure a successful one. *The Cosmopolitan*, in cutting its price in half, did so with its eyes open, and Mr. Walker knew from the first that there was no money to be made on the circulation; it is to the advertising that he looks for his returns. If he can get a circulation of half a million copies, he can command enough advertising at high rates to pay him well, and that is what he counts on.

FOR SOME REASON or other, there seems to be a revival of interest in Napoleon Bonaparte. More has been written about him within the last ten years than in the decade before. I have heard of more collections of Bonaparteana and portraits of Napoleon this year than in all the other years of my life. Only a few days ago, the Century Club came into the possession of a collection of this kind, bequeathed to it by James Lorimer Graham, who is said to have had perhaps the largest collection of portraits of Napoleon in existence. There is one in Paris that numbers 30,000, I believe. Mr. Graham's is not so large as that, but it covers every important portrait of the great general, and the Century Club is more than pleased with its possession.

MR. WILLIAM HEINEMANN, a London publisher who has been fortunate enough to have some of the most successful books of the hour on his list, has a faculty of keeping before the public, through the columns of *The Athenaeum*. Mr. Heinemann seldom lifts his pen save in the way of attack; but he is sure to be answered, and in this way a controversy is carried on, and the controversy is supposed to help business. Whether it does or no, I have never been able to find out. Now Mr. Heinemann is attacking the middleman in literature, who, he says, is "generally a parasite." He scarcely sees any use at all for this person; but the author must, for Mr. Heinemann admits that "he always flourishes." Middlemen of this description do not flourish in this country. There may be one or two of them, but I don't believe that they make a very big living out of their trade. In England, however, it is different, and there are some who carry on an extensive business and reap a golden harvest. I don't know exactly why the middleman should exist, but if the author wants him, it seems to me that it is entirely the author's business. There are some authors who are too shy or too unbusinesslike to look after their own affairs, and for one or both of these reasons prefer putting them into the hands of a capable agent. Naturally the capable agent cannot work for love alone, and must make his little commission. Mr. Heinemann insinuates that he makes two commissions, and sometimes three—one each from the author, publisher and printer. This I hardly think justifiable; at the same time, I can see no harm, from the author's point of view, in the existence of an agent of this kind. I don't know that he is really of as much service as certain authors think; but that is a matter of opinion. Evidently Mr. Heinemann has had to pay dearly for his middleman, and he doesn't like it. Next week we shall hear the middleman's side, and I dare say that his statement will be as lively reading as that of the publishers represented by Mr. Heinemann.

*The Athenaeum*, in another column, says that "a distinguished American sculptor and medallist, Mr. St. Gaudens," has just completed a large, life-sized portrait, in low relief, of Mr. R. L. Stevenson, which is described as being a speaking likeness and also an excellent work of art. The only thing not quite correct about this statement is the "just." The portrait was completed when Mr. Stevenson was in this country, on his way to Samoa; but it was only recently put into bronze, I believe, and a copy of this bronze was sent to Mr. Stevenson a few days ago. *The Athenaeum* has been correctly informed about the speaking likeness; it is probably the best likeness of Mr. Stevenson extant. He is represented lying on a couch, propped up with pillows, with a book in one hand and a cigarette in the other. For the cigarette I can vouch, as Mr. Stevenson is never seen without one. Mr. Will Low has a plaster cast of this portrait. Mr. Low is Mr. Stevenson's most intimate friend in America, and I should not wonder if it were through him that Mr. St. Gaudens became acquainted with the creator of Jekyll and Hyde.

THE DIANA that went from the Tower of the Madison Square Garden to the summit of the Agricultural Building at the Fair, is perhaps more graceful than the new Diana that took her place last Friday. But the new



statue (being thirteen feet in height, as against eighteen) is decidedly better proportioned to the Tower, to which it gives an expression of grace and lightness certainly not matched by any other architectural work in New York. The lines of the figure, too, are better designed for the perspective in which it must be seen; and the drapery is more gracefully arranged and serves better its purpose as a vane. The building, as a whole, gains immensely by the change; but we should like to see the original statue returned to New York and erected in some suitable position. We have too few good works of the sort to be able to dispense with it. We are indebted to the New York *Herald* for the accompanying portrait of the divine huntress.

AS I DO NOT believe in classifying literature according to geographical lines, so I do not believe in classifying literature, art or any other kind of work according to the sex of its producer. While there are some arguments to be made in favor of the Woman's Building at the World's Fair, there are to my mind more to be urged against it. I cannot see why the work of women should be separated from that of men, any more than men and women should occupy seats in different parts of a church. If what a woman does is worth showing, it is worth showing with the work of men. What would you say of a bookseller who ranged the books written by men on his right-hand shelves and those written by women on the left, or *vice versa*? Yet that is just what women do when they put their work in a woman's building. Why should not the woman who designed the Woman's Building have designed Machinery Hall or the Peristyle, if she was capable of doing it? It seems to me that what women have accomplished, in the way of art, science or anything else, should stand on its own merits, and not be judged with reference to their sex. There should not be a Woman's Building any more than a man's building, and women will never obtain their "rights" until they compete side by side with men.

A NEW TERROR has been added to cable-car travel. I had supposed, when those death-dealing machines were put in Broadway, that there could be nothing worse; but something worse has been devised: it is called "The New York City Street-Car News Agency"; and the purpose of this agency is to "enable publishers to place before the public, immediately, any sensational or particular features of their publications." This is to be done by means of a corps of boys, who will be placed on the leading surface-car routes of this city, "at any prominent point or at all points that publishers may desire to contract for." "For instance," says the circular describing this new torture, "a passenger boarding a Broadway cable-car at the Fifth Avenue Hotel, to ride down to Wall Street, will be impressed by the publication, by hearing its attractions called out by a score or more of boys, at frequent intervals during the trip, the boys personally soliciting a purchase. On the return trip, the passenger will again hear the features of the publication cried out a score or more of times." "Publishers," adds this alluring agency, "will at once see the manifold advantages of our system." Publishers may—though I doubt it,—but passengers certainly will not. Instead of the cable-cars doing the killing, it will be the passengers who will do it; and the "score or more of boys" will be the victims.

"AFTER YOU HAVE SUCCEEDED in suppressing the phrase 'along the line of,' which so annoys 'M. W. T.,' I wish," writes J. H. W. of Jacksonville, Ill., "you would put your foot upon that other abomination, 'it goes without saying.' This Gallicism, which crept into our literature about half a dozen years ago, was doubtless first used by some neophyte desirous of airing his schoolbook smattering of French, and has since made its way throughout the land. Contributors to *The Literary World*, *The Critic*, and other professed guides to correct style, are especially fond of it. But to a true lover of American-English it is exceedingly distaste-

ful, and smacks of such slang expressions as 'all the same' and 'not in it.' Cannot you also stamp out the use of those insipid words 'enjoyable' and 'readable'? To call a book 'readable' is 'damning it with faint praise,' and the 'enjoyable' entertainments of which local newspaper reporters so often speak must be very stupid affairs, if the adjective has its true meaning."

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"WHILE YOU ARE GIRDING at fads in style," writes W. J. R., "why not give a rap to 'far and away,' which is getting to be disgustingly common in journalistic writing. I particularly don't like it. The mongrel 'proven' is getting to be the regular form of the participle, in defiance of ancient and reputable usage; and the obsolete 'gotten' is fast driving out the long-established 'got.' The boarding-school miss gives you a pitying look when you use the latter."

### A Chat with M. Cazin

A MOST PICTURESQUE figure was M. Jean Charles Cazin when I met him among his pictures in the American Art Galleries, last Tuesday morning. He had on a frock-coat, well buttoned-up but still showing an ample shirt-front; a brown shawl was thrown carelessly over one arm; one hand held an ivory-topped stick, and the other a silk hat, of a pattern much affected by Frenchmen (particularly artists), the crown high and the brim wide and flat. It would not have taken a second glance to assure me that of the group of men standing together M. Cazin was the artist and the Frenchman.

Mr. Kirby performed the rite of introduction, and in a few moments I found myself enjoying a unique sensation—that of examining the pictures of a great painter with his own explanations to edify and enlighten me. It was quite by accident that our conversation took this turn. We were standing in a corner of the gallery near number 99 of the catalogue, "Starlight Night," lent by Mr. E. Burgess Warren of Philadelphia. I said "I am very fond of that picture, M. Cazin." "So am I," he replied. "That is my home at Boulogne. That building up there on the hill is my studio. It is on the edge of the sea, and the sailors steer their ships at night by its light. This," indicating a building in the foreground, "is the end of my house, and that big window with the light coming through it is in my kitchen. I love to paint the things around me, because I know them the best, and can paint them the best."

M. Cazin has not painted all his pictures at home, for several were painted in England and others again in Holland. We came to one showing a hut with two peasants stretched out on the downs in the foreground. "That," said I, pleased by my discovery of the fact, "was painted in Ireland. It is an Irish scene, is it not?" "How very curious that you should say so!" replied M. Cazin. "No; that is within six miles of my home, but in my family we always speak of it as the Irish house. I don't know why, but it suggests the poverty of an Irish hut, and we gave it that name."

As M. Cazin sails for Europe to-day, it will have been about a month from the time he left France when he reaches home. He sails by the Kaiser, and will land at Genoa and go thence to the south of France, to join his family. His son, who is an etcher of talent, is with him; and when the father comes to America again, he hopes to bring his wife and stay longer. M. Cazin is very much impressed by New York, and declares, with most foreigners, that the Harbor is one of the finest sights in the world. He and his son have gone about the city a good deal in elevated trains and cable-cars, and they think it all very wonderful. The painter does not find New York much like Paris; he thinks it more like Amsterdam. He had expected a foggy climate, and the brilliancy of the autumn days he has spent here enchanted him; indeed, the buoyancy of the atmosphere has made him long to work, but he has had no time. The two canvases he brought with him remain untouched—which is a pity, it would have been so delightful to have an American landscape immortalized by his brush.

M. Cazin is the first of the great French painters to visit this country, and he took three years to make up his mind to do it. If he had not come, we should never in all probability have had an exhibition of his paintings here. The American owners of his pictures lent them only at his solicitation, and because he was coming to add the attraction of his presence to the exhibition. The only pictures of the 112 in the collection that will be sold are those that he brought with him and the few that belong to the dealers. The visit of M. Cazin and the exhibition of his paintings have had a stimulating effect upon artists and amateurs of art. I was pleased, by the way, to find that M. Cazin knows well the pictures of our foremost painter, John La Farge, and that he is keenly appreciative of his work.

J. L. G.

### The Most Popular Novels in America

THE DECEMBER *Forum* will contain an article by Hamilton W. Mabie, on "The Most Popular Novels in America," based upon the list that J. Selwyn Tait & Sons have recently caused to be made. This list was compiled by the librarians of the leading libraries of the United States, and includes from 150 to 300 of the most popular—that is, the most often called for—novels on their shelves. Incidentally, we may say that the novels in question will be issued in a series by the Messrs. Tait, who have made arrangements to that end with the publishers of copyright books. In the course of his article, concerning which we shall have more to say in our next "magazine number," Mr. Mabie writes:—

"In this connection a fact may be noted which seems to carry with it the inference that the general reader and the cultivated reader are in substantial accord in their judgment of the relative rank and interest of novels. Not long ago *The Critic* printed a list of books, each of which had received at least twenty-five votes in a general polling of its readers. Now, *The Critic*, being distinctly a literary journal, must necessarily find its readers almost exclusively among people of literary taste and culture. That list is made up chiefly of essays, histories, and poetry, but it contains a few novels which, in the broad field of American literature, are agreed upon as 'best books'; and among these are found, in order, 'The Scarlet Letter,' 'Uncle Tom's Cabin,' 'Ben-Hur,' 'The Marble Faun,' 'The Last of the Mohicans,' 'Ramona,' and 'Little Women'; all books which appear in the Messrs. Tait's list from the librarians and in substantially the same order."

### London Letter

THESE ARE EARLY DAYS, of course, for prophecy; and yet one is pretty safe in predicting that the letter from Mr. William Heinemann, which appears in to-day's *Athenæum*, will stir up a good deal of controversy and not a little correspondence in literary circles and literary periodicals. Not more than "half a year is in its grave" since we found the same writer in the same pages discussing, with considerable acuteness, the hardships of his own profession; now he takes one of those hardships apart, and, like the burlesque hero, begins with "the wicked, wilful world a woeful war to wage." His quarrel is with the literary agent, and Mr. Heinemann's quarrels know no half moods. Really, he has collected a surprising number of accusations, and not a few terms of somewhat unnecessary vigor. The facts were enough, I think, without the epithets. Mr. Heinemann's complaint is that the agent has made a fine business for himself as a middleman, by waiting upon the results of other men's labors. The publisher (so runs the screed) undertakes the risk of an unknown author, puts capital and experience into the pushing of his work, and, by dint of infinite pains, makes the book pay. Then the agent steps in. He writes to the author and represents that he himself has facilities for disposing of literary wares which are out of reach of the private individual, that he can increase the author's income manifold, and so he induces the writer to place all his work in his hands and proceeds to play off bid against bid until, by his tax of ten per cent. upon the takings, he makes a pretty income for himself. All of which, says Mr. Heinemann, is very hard upon the publisher.

Well, the question makes very nice matter for a controversy, and Mr. Heinemann may be left to take care of the publisher. It is, indeed (and naturally enough), from his own point of view that he directs all his light artillery upon the agent. Doubtless there are things to be said on the other side, and we shall probably hear some of them next week. But many people, I fancy, will be less interested in the publisher's than in the author's side of the question. After all, the publisher is a man-of-business; the author, as a rule, is not. How far, it will be asked, has he benefited by the agent's mediation? It is probable that he has gained an immense amount of time and quietude by freeing himself from the trammels of the market. He is at liberty to give all his time to composition: as soon as the work is done he posts it to his agent, and awaits his cheque. There is an air of lethargy about the business, it is true; and it is open to question whether the author would not gain a good deal of wholesome experience and a share of moral stamina as well, if he had the pluck to take his MS. under his arm, walk with it to the publisher's sanctum, and strike his bargain for himself. He might learn some certain truths there which would awake him to a keener sense of his own lack of importance. Still, if he is willing to pay ten per cent. out of his income that he may miss this experience, I suppose that he is no one's enemy but his own. The only question is: does he make more money by shifting the responsibility from his own shoulders? Let us set aside all question of the dignity of the business; if a man has wares to sell which are vendible, his transactions are as true a part of the honorable work of the world, if the stock-in-trade be a triquet, as if it be a leg-

of-mutton. The man of-letters has as much right to his true price as any other worker in any other field. But does he benefit by the employment of a middleman? I must confess I cannot see how.

If a book is worth buying, a publisher is going to buy it; if he wants the book, he will raise his price to any reasonable figure rather than lose it. But Mr. Heinemann says that the agent's prices are unreasonable. Then who pays them? Of course, if publishers will give more for a manuscript than they can hope to turn over into profit, they are not doing good business, they are cutting their own throats. Everyone is sorry for them in such a case; but no one sees why they should write these woes to the papers. If, on the other hand, the publisher stuck at the sensible price, if he refused to go higher, then, it seems to me, the need for an agent would be at an end; the author could do his own business just as well unaided. And, as for the extra time consumed in the bargain, surely ten per cent. on a healthy income would repay him for that. Is not the modern author a little lazy, a little wanting in self-reliance, and is any man the worse for imbibing a share of that business capacity without which the struggle for life must soon become a losing battle? These are questions which the opening of the controversy has suggested—questions upon which the next few weeks will probably throw a stronger and more valuable light.

An interesting performance was given last night, at the little Royalty Theatre in Soho, in aid of the Samuel Brandram fund. The members of the Elizabethan Society represented "Measure for Measure" upon a stage ordered, as far as possible, after the Elizabethan fashion, with the sloping roof resting on pillars, and the gallery at the back. And around the stage, and in boxes at the back were lords and ladies in the costume of the time, bowing and smiling, whispering, and smoking—the male portion, that is—the new and fashionable tobacco of the period. It was a very pretty and original experiment, which is to be repeated to-night and again to-morrow. The management was in the hands of Mr. W. Poel, a well-known student of Shakespeare, and the production was under the patronage of almost all the prominent men-of-letters, and many of the leading actors and actresses of the hour. The acting was poor: but then the audience had not come for the acting. The attraction was the novelty, and of that there was to spare. Started in a good cause, it is to be hoped that it will prove a success in a pecuniary no less than an artistic point of view.

The book of the week, I think, is by common consent the illustrated edition of Mr. Austin Dobson's "Proverbs in Porcelain," to which Mr. J. Bernard Partridge has lent his artful aid. Last year we all revelled in Mr. Hugh Thomson's pictures to "Beau Brocade"; and now we are no less lucky in our Christmas gift. The book will be bought by the thousand, and those of us (and we are the majority) who open its pages chiefly to revive the old pleasure and the many tender associations which cluster round the verse, will be glad to find that our familiar favorites have met with a sympathetic and intelligent interpretation at the hands of a very adept artist. It is very seldom that the art of illustrating is understood, but Mr. Partridge does no violence to our own fancies. There are but few of the pictures which we could wish altered, and, in a case where predilection has so many prejudices, this is a great thing to be able to say. Is Mr. Austin Dobson going to give us another of those volumes next year? Let us hope so; for "these are the books we read."

Just in time for me to mention here is published, at the luncheon-hour, the first number of Mr. Jerome's *To-Day* of which I was speaking last week. Of course, when you get thirty-two pages of matter for twopence, you can't expect very much in the way of paper and typography—nevertheless, the appearance of *To-Day* is something of a disappointment. It looks so oppressively cheap. But there is plenty of bright stuff to read. Besides the special features which I mentioned in my last letter, there are the usual spaces given to book-reviews and theatrical notices, and these are spirit-edly done and commendably concise. Mr. Louis Tracy, sub-editor of *The Sun*, deals with the Topic of the Week, and there is a timely article on the new Lord Mayor, and a rather exasperating interview with Mrs. Patrick Campbell, the clever actress who made such a success in "The Second Mrs. Tanqueray." The paper does, after a fashion, combine the qualities of magazine and newspaper, and there is more variety in its columns than in those of any weekly one can think of for the moment. There is even a free insurance policy for £1000 against railway accident: no paper is complete without that nowadays. On the whole, perhaps, it "realizes the poster"; but its appearance is against it. It must look smarter to attract the common eye.

LONDON, 10 Nov., 1893.

ARTHUR WAUGH.

## Boston Letter

NEW ENGLAND people are listening this week to the lectures of Paul Du Chaillu, and even if the grown-up boys of to-day have turned from those famous books of African travel to the more serious works of later years, they cannot but be interested in the personality of this bright, energetic little Frenchman who conquered so many difficulties in the unexplored recesses of the dark continent. Sitting in a quiet office, the other day, with Du Chaillu, I asked him jokingly if he had seen his historic pigmies on the streets of Boston, referring to the Lilliputians who are now playing at one of the theatres. I knew this would throw him into the reminiscent mood, and I gained my end; for immediately he began to tell about the controversy which his assertions had raised. "Why," he said, "do you know that there are some people, to-day, who can't realize the full extent of my actual travels? The other day, a gentleman was introduced to me, and, after shaking hands, he said, as if it were the greatest compliment in the world, 'My boys read your books, Mr. Du Chaillu, and, do you know, they really believe them!' Now those pigmies for a long time were a bone of contention among learned people; but the little people were there, and men believe it now." Then he added, with a chuckle—"Some weeks ago, when I was lecturing away down in Maine woods, a delegation of citizens waited upon me and said: 'Mr. Du Chaillu, since you have been lecturing here your books have been called out of the town library, day after day, and your lectures, as you know, have attracted all the people. Now, Mr. Du Chaillu, we have come to request you to leave town at once. It is the only safe way to keep the population of the village, for every boy is now storing up revolvers and carving-knives with a plan for setting off at once to Africa or the North Pole or somewhere else. We must save the town.' Of course," continued Mr. Du Chaillu, "I enjoyed the joke, especially as the delegation, after the fun, invited me to a banquet."

The explorer tells me that he is now writing another serious work to follow "Ivar, the Viking." I asked him how he happened to take up this latter style of historical work. With a shrug of the shoulders he replied, in that quaint English, with its little touch of French so pleasing to the ear, "I felt that my brain ought not to rust out in one channel, and when people began to talk only of my African travels, I said to myself, 'I will show them that Paul can do something more than write books of travel.' So I wrote 'The Viking Age,' a book which, as you know, shows that the Englishman's ancestors came from Norway. Of course there was a great hue-and-cry over that. The Englishman does not want to give up his Anglo Saxon origin. At the same time, I found lots of friends who supported my theory. Now, with the knowledge of life and customs of the third and fourth centuries acquired in preparing that book, I have written a romance which, though entirely fictional, so far as the incidents are concerned, is yet a picture of just what might have happened in those days. It ought therefore to be of some historical value."

Mr. Curtis Guild, Sr., is about to bring out a new book which will interest every Bostonian, for Mr. Guild, himself a thorough Bostonian and one of the best-versed men in the city on local history, has also been such an important factor in the growth of the community that his work becomes a part of its permanent record. It would have been natural to expect from Mr. Guild either a book of reminiscences (which it is to be hoped will some day come) or another book of travels. But he too modestly asserts that he has "inflicted enough prose work upon the long-suffering public" (albeit his publishers quickly refute the idea by showing how popular his books have been), and says that now he has prepared a different class of work. In other words, it is a book of poems.

Years ago, when the old *Knickerbocker Magazine* was in its glory, with John G. Saxe, James T. Fields and other prominent authors contributing to its pages, Mr. Guild's verse was often found within its columns, and some of these verses became so popular that they formed the stock-in-trade of the schoolboy on exhibition days. "The Rhine Legend," for instance, with its dramatic incident of the old baron calling upon Satan to bring fair day, only to find his blasphemous call realized in death, was a popular platform piece at one time. Nor is Mr. Guild's muse devoted to one subject, for it turns now to a spirited cavalry charge, now to a quiet, pretty picture of village scenes, and now again, with Bret Harte vigor, dashes through a tale of Western life. Twenty or more years ago Mr. Lee, of Lee & Shepard, urged Mr. Guild to put these Knickerbocker poems in permanent form, but he was not willing. Since then he has written many entertaining poems for the old schoolboy reunions, the poem of the press for the Peace Jubilee, and other mature works; and now, under the apt title "From Sunrise to Sunset," he has given to his publishers the manuscript of his poems of youth and of middle age, which they will issue as an illustrated holiday book.

New books, undoubtedly, will take well at this time, with the Christmas season coming, but, according to Boston auction figures, it does not seem a good time to sell old books. A copy of the first edition of Longfellow's "Spanish Student," published in Cambridge in 1843, brought only \$6.25 last week, while the first edition of Lowell's "Conversations on Some of the Old Poets" (Cambridge, 1845) brought but \$2.75.

Francis Parkman's will has been filed and, as was to be expected, all his historical manuscripts go to the Massachusetts Historical Society. His printed books relating to history, voyages and travels, as well as his printed books in Greek and Latin and his maps, are given to Harvard College. The will was made eight years ago last June.

The Massachusetts Library Club held its annual meeting in Boston last week. The chief discussion was on the question:—"Is there an impending revolution in library cataloguing?"—a question referring especially to the Rudolph indexer, the linotype and cards.

Good news comes from Lenox, Mass., in the report that the Little Red House in which Nathaniel Hawthorne wrote "The House of the Seven Gables" and "Tanglewood Tales" is to be restored. It was formerly open daily to the public, and proved a Mecca for so-

mirable for the library, as the building faces the south and overlooks a small open park, known as Washington Square. Thus a good light is secured to the large rooms, and from without a satisfactory view of the imposing façade. Ultimately the building will occupy an entire square, but the lot it now covers measures three hundred by sixty feet, and will supply the Library's needs for many years to come. It was designed by Henry Ives Cobb of this city, who built the lovely Fisheries Building at the Fair, and the material used is Connecticut granite of a light brown tone. The statement that it is Spanish-Romanesque in style suggests little of the fine simplicity of its design, its admirable grouping of windows, and handling of masses, the rich delicacy of the few carved surfaces, and the impressive beauty of the whole. The building is adequate to the important situation, without being in the least aggressive. The interior is severely simple, no attempt at decoration beyond tinting the walls having been made. The vestibule and entrance hall, however, are effective, and the marble and iron ornamentation rich. Scarcely any wood has been used throughout the building, which is thereby rendered more safe from fire; the wainscoting being of marble and the floors of tile.

In the arrangement Dr. Poole's original plan has been followed



NEWBERRY LIBRARY (From the Chicago Tribune)

ciety and literary people. Then it was swept away by fire, and all that remains now is the foundation and part of the old-fashioned chimney; while pieces of these remnants are carried away every year by curiosity-seekers. Not many miles from the site of the Little Red House stands the Plunkett House in Pittsfield, made famous by Longfellow in his poem "The Old Clock on the Stairs"; home of Herman Melville, and "The Perch" where Fanny Kemble lived in Lenox.

I must not close without a word about the College Club reception to Oliver Wendell Holmes, on Saturday afternoon. From Wellesley and from Vassar, from Smith and from the Harvard Annex came hosts of young ladies to pay tribute to the kindly Autocrat; while prominent men of Massachusetts entered the doors of the Hotel Bellevue to greet their friend.

BOSTON, 21 Nov., 1893.

CHARLES E. L. WINGATE.

### Chicago Letter

THE NEWBERRY LIBRARY is about to move from the temporary building, which it has occupied for several years, into its spacious new home at Walton Place, Dearborn Avenue and North Clark Street. This is historic ground—an unusual boast in this city,—for the Ogden homestead, the only house on the North Side which survived the great fire of 1871, stood here. The location is ad-

out. No stacks are used, and any volume in any room will be accessible from the floor. In the course of time each department will have a room or two rooms to itself, and the student desiring to look up a subject will go to the room where books pertaining to it may be found, and wander about among the shelves at his pleasure. For the present, as but two floors of the four in the new building will be used, the departments will be somewhat crowded, and the main reading-room will not be applied to its special purpose as yet. This is the first time that Dr. Poole's plan for the arrangement of a library has been given a thorough trial, and the result of the experiment will be awaited with great interest by librarians all over the world. And though the interior of a building planned in this way must inevitably lose something in impressiveness, still it would seem to be the most convenient and rational arrangement. On the main floor, besides the rooms for administrators and Trustees, there is a large museum room, where rare books and fine bindings will be displayed, and an auditorium, where lectures may be given and where the university extension work for this section of the city will be carried on.

The Newberry Library was founded in accordance with the terms of the will of Walter Loomis Newberry. The Trustees appointed under this will were E. W. Blatchford and Mark Skinner, who was obliged by his ill-health to resign in favor of William H. Bradley. The death of the latter, in 1891, gave Mr. Blatchford the entire re-

sponsibility, but he soon after appointed a board of associate trustees, to carry on the work so wisely begun. The men who now constitute this important board are George E. Adams, Edward E. Ayer, William H. Bradley, Daniel Goodwin, Franklin H. Head, Edward S. Isham, A. C. McClurg, Franklin MacVeagh, W. C. Newberry, Lambert Tree, H. J. Willing and John P. Wilson. But before this board was appointed the building was under way, and the Library itself had been well started under the able supervision of William F. Poole, L.L.D., who had been appointed librarian in 1887. It is a reference library and now includes about 117,000 books and 46,000 pamphlets. It is already a useful general library, as the number of people who frequent it testifies; and in certain departments it has attained extraordinary excellence. With the generous coöperation and advice of George P. Upton, the eminent musical critic, the Trustees have obtained the finest musical library in the country. The remarkable musical collection gathered by Count Pio Ressi of Florence, Italy, was purchased as a whole and contains many volumes which it would now be impossible to duplicate. The medical department also is very rich; and Dr. Poole has made a large collection on American history, with special reference to its sources, including genealogy, biography, local histories and documents referring to the details of important events and periods. The most valuable collection in the possession of the Library, however, was purchased a few years ago from Mr. Henry Probasco of Cincinnati. His specialties were rare books, early editions of great writers and bindings by the early masters of the art. He also possessed a fine collection of illuminated missals and manuscripts; and the Library, by this notable purchase, obtained many books which are unique, and many others which are invaluable, as their like could not be found outside of the great museums. Most of these will be displayed after a few weeks in the museum room of the new building, and at that time I shall describe them at greater length. A history of binding, illustrated by the finest examples, will be one of the most interesting features of this exhibit.

Mr. E. Fischhof, the Austrian Commissioner for Fine Arts to the Exposition, exhibited here last week a remarkable collection of paintings from the firm of Charles Sedelmeyer of Paris. The pictures had been brought on for the Art Building at the Fair, but were never shown, as the exhibit there was confined to contemporary work. The collection contained fine examples of Van Ostade, Pieter de Hoogh, Wouvermans, Jan Steen and Teniers, three paintings by the last representing his strongest side. A portrait of a dignitary of the Church by Van Dyke is a brilliant study of character, even the delicate, feminine hands, which this artist loved to paint, seeming to suit the lazy eyes and heavy, sensuous jaw. The most beautiful paintings, however, were "The Holy Family," by Rubens, and Rembrandt's "Pilate Washing his Hands," neither of which should have been allowed to leave the country. The admirable composition of the latter, its mellow, yellow tone, its keen delineation of character, its fine reserve in the matter of color in spite of the gorgeousness of the robes and draperies, and above all its exquisite, alluring beauty, make it one of the most fascinating works of the master in the country. Its method is less precise, it is less firmly modelled than his earlier work, but the thought is expressed no less clearly. The Rubens is a fleshly portrayal of a Madonna and child; they are creatures of the world, worldly. But the superb mastery of touch and the marvellous richness of coloring make it a royal picture. It is a pity that New York will not see it.

CHICAGO, 21 Nov., 1893.

LUCY MONROE.

## The Fine Arts

### The Cazin Exhibition in New York

M. JEAN CHARLES CAZIN is best known as a landscape-painter; but about a dozen of the 112 canvases shown at the American Art Galleries prove him a figure-painter also, and one of remarkable gifts. The artisans out of employment, and other wanderers that occasionally stray into his Normandy sand-hills, have furnished him with models for a few works which have a charm at once poetic and pictorial. Under his sympathetic pencil these poor tramps come to put in mind of adventurers like the author of "Vignes Folles," harmless creatures who cannot keep a roof over their heads. He has painted them camping out for the night, among the bushes, or resting after a long journey; and he has plainly drawn upon the class for models for his religious paintings, which display the same spirit of sympathy with poverty that is the secret charm even of his landscapes. Eve and Adam and the Holy Family find their modern representatives in these houseless wanderers. They get ready at the gate of a neglected French farmyard for the "Departure"—for the Flight into Egypt. They go naked, hand in hand, into the desert of the sand-hills, from some small paradise of cultivation, an angel in scarlet cope leaning over the hedge to direct

them, in the "Expulsion." It is hard to say whether the models for the Muse in the picture of "Theocritus" and the "Magdalen" in the picture of that name are not of the same caste.

The dunes of the Normandy coast have furnished the material for the majority of M. Cazin's best landscapes as well. An American landscapist, Homer Martin, has made us familiar with one aspect of them, in paintings more richly colored and not less poetic than these. But of M. Cazin it may almost be said that the district forms his world, and he gets an astonishing amount of variety out of it. We are seldom in view of the sea; much oftener secluded in a hollow that bears no trace of man. But he loves as well to paint the red-tiled stone cottages, the fawn-colored haystacks, the white roads and yellow cornfields of the country just inside the dunes. He has painted it under those evanescent effects of light that depend on times and seasons, and has thus secured an unusual variety, finding pictures where many a painter would never think of looking for them. Twilight and night effects are very numerous; in some of the latter the tones of moonlight and starlight are rendered with a close approach to nature. Perhaps his best moonlight picture is that lent by the Corcoran Gallery at Washington, showing a row of fishermen's houses, divided from an unquiet sea by a high bank planted with trees. A very fine though small night-piece is called "Clouds in the Valley: December Night"; and another shows an English castellated mansion which the artist, who intends it for the next Salon, calls "Thornfield Castle," from the scene of Charlotte Brontë's well-known novel. "St. Maurice: Evening," a view of a French manufacturing town seen across a little river, the lights in the tall buildings reflected in the water, is one of the most successful of the many twilight pictures. Another is "Suburb of Antwerp," with houses on the crest of a dark hill under a slate-colored sky which is reflected in a narrow canal in the foreground. Of several snow-pieces, "Starlight: November," over a road on which the snow is melting and much cut up by cart-wheels, is one of the best. "Night" is an effect of moonlight at the back of a row of bathing-houses, which is perhaps even better as a study, though it is less of a picture than the "Moonlight in Holland," of the Corcoran Gallery. A number of excellent etchings, mostly portraits, by J. M. Michel Cazin, the painter's son, some medals by the same artist and a group in bronze by Mme. Marie Cazin, the painter's wife, are included in the exhibition.

### The Exhibition of the Water-Color Club

THERE ARE, perhaps, as many works in pastels as in water-colors at the exhibition of the New York Water-Color Club in the Fine Arts Building. This fact and the appearance of a number of very good pictures by artists scarcely known to the New York public are the first things to strike the visitor on entering. But a number of old favorites have also been making such remarkable progress that we question if some of their admirers will recognize their work. One of these is Mrs. Rhoda Holmes Nichols, whose "Sunlight" flooding a back yard in which a washer-woman is hanging out clothes, and "In the Garden," a little girl with a watering-pot, are done with a lightness and certainty of touch far in advance of her previous work. Mr. J. Appleton Brown's "Moonlight" on a blue sea, without a sail or a suggestion of shore, is very different, both in subject and treatment, from his former work. Mr. F. H. Lungren has found a new field in which to search for color and the picturesque, in the ancient Province of Tusayan, in Arizona; and his "Town Cryer," mounted on an adobe wall, shows that he has been searching successfully. Of several excellent studies of lamp-light effects, Miss Lydia Field Emmet's pastel of a young lady in the pink glow of a shaded lamp is one of the best. Of those artists who are comparatively new to us, Mr. Arthur R. Davies has a very effective sketch in pastels, of children and a calf on a dark hillside, and also a pastel of "Boys and Landscape," marked by a fresh and personal appreciation of things pleasant to see. Another clever picture is L. F. Dessar's study of woman in lamplight, against a curtain, in which the contrasts of warm lights with cold shadows are extremely well managed. Mary R. Williams has an excellent landscape, "Rolling Ground," and two portraits in pastels, in all of which, apparently, her aim has been to produce an effect of relief with as few tones as possible. The same intention appears in Mr. J. Alden Weir's "The Brook," a very slight subject very sketchedly treated; and in Mr. Twachtman's "Winter," in which, unfortunately, the attempt to paint with next to nothing has ended in there being next to nothing in the picture.

The original impressionists—the Japanese of the beginning of the century—delight those entering the inner gallery with some hundreds of prints in colors. The collection is lent by Mr. A. Herter. The Gros collection of Greek portraits from the Fayyûm, which shares the large gallery with the Japanese prints, shows many interesting examples of the art of encaustic painting in the first century before Christ.

### Architects and Sculptors

THE FORTHCOMING exhibition of the Architectural League, which opens to the public on Monday, Dec. 18, will be remarkable for the participation of the Sculpture Society. Some of the architects were at first averse to sharing the exhibition with another society, and at least one of the sculptors advised withdrawal from the exhibition, because he thought the architects were not liberal enough in their dealings with the Sculpture Society; but these dissidents were appeased, and the exhibition will be held as intended. The sculptors are to have the Vanderbilt gallery, or rather the floor-space of that gallery, for their special exhibit; but thus far the Architectural League has not agreed to allow the Sculpture Society a separate jury of selection or a separate catalogue. The Society will pay for the pedestals and for moving the statuary, but for nothing else. It will not share any further in the expenses, and will receive none of the profits, if profits there be. As Messrs. Olin L. Warner and Daniel C. French are on the jury of selection for the League (they belong to both League and Society), the sculptors were perfectly willing to forego the luxury of a committee of selection of their own; but they grumble a little at the apparent purpose of the League to suppress them as a body of artists, struggling to raise their art from its present neglected and commercial state.

The close union of architecture and sculpture is greatly to be desired; both architects and sculptors ought to waive small matters of dignity and red-tape in order to bind them one to the other. Sculpture in light stone and plaster reflects a disagreeable light on oil-paintings, if much statuary is placed in the same gallery; therefore an exhibit of the Sculpture Society with the National Academy or the Society of American Artists is out of the question. There is nothing for the Sculpture Society to do but exhibit alone, or with the Architectural League; and of these two courses the second presents the greatest attraction for public and artists both. The architects are lucky to have a chance to show themselves encouragers of this manly branch of the arts, which touches so closely on architecture.

### Ruskin's "Elements of Drawing"

RUSKIN'S "ELEMENTS of Drawing," first published in 1857, contains nearly all that the eminent critic has to offer of practical advice to young people learning to draw for amusement, or as a means of study, not to become artists. In later years he came to hold other views on the best way of proceeding for such students as he had in mind, and he had therefore suppressed the book. But of the "Laws of Fiesole," based on principles drawn from old Florentine work, and intended to supersede these "Elements," only one volume has been completed, and there is much in the present work which would have remained useful in any case. The publishers are therefore quite justified in reprinting it. The book will not make artists, nor will it teach anyone to see in an artistic manner; but it is the best guide in existence for those who wish merely to be able to follow out the organization of natural forms and to copy them accurately. (Maynard, Merrill & Co.)

### Art Notes

A SPECIAL exhibition of the book-bindings by M. Léon Gruel, which were shown by him at the World's Fair, has just been held at the Grolier Club, this city. M. Gruel represents the excellent tradition of the old school of French book-binders, who, beautiful as their productions were, did not sacrifice solidity to elegance, as do so many of their successors. The cover is already, with him, a thing of beauty before a line of gilding is put upon it; and his adaptations of ornaments from historical examples of the art are always tasteful. In his specialty of chiselled leather he has few equals. We notice that some of the daily papers put the value of his collection at 20,000 francs. This is a mistake, the price named being that of a single example, an original manuscript of Laménais's translation of the "Imitation of Christ," with miniatures and borders illuminated by hand on vellum. A few other modern bindings were also shown.

—Mr. Will Low's letter to *The Evening Post*, printed on Monday last, does not contain too strong a word in praise of the lectures that Mr. La Farge is delivering in this city. "Since Fromentin wrote with a message supported by practice," says Mr. Low, "no one of equal force of intellect or practice has been willing to speak of his art with the same authority and clearness as Mr. La Farge." The opinion of all artists and amateurs is expressed in Mr. Low's communication. The third of the series of lectures will be delivered at the Metropolitan Museum of Art to-day.

—Charles Scribner's Sons are preparing "Some Artists at the Fair," with pictures and text from the pen and pencils of well-known artists.

—Some American family portraits by M. Chartrain, including one of Mr. Hamilton Fish, are on exhibition at Knoedler's gallery.

—Mr. Wilson, architect of the Criminal Court-House, has exhibited to Mayor Gilroy a number of plans got up by members of the Municipal Art Society, for the decoration of the court-rooms in the new Criminal Court-House. The matter was referred to the Architectural League and the Sculptors' and Painters' Society, who promise to have the court-rooms decorated without cost to the public.

—The Rev. Francis Goodwin and Mrs. James G. Battermon, trustees of the property of the late Mrs. Walter Keney of Hartford, have given \$5,000, the income of which is to be used to help promising students of the Hartford Art Society.

### The Drama

#### "An American Duchess"

IN A BRIEF NOTE on the program of the Lyceum Theatre, Mr. Clyde Fitch acknowledges that the theme of his new play, "An American Duchess," with which Mr. Daniel Frohman has opened his regular season, was suggested by the French of Henri Lavedan. This is true, but it is not the whole truth. What he might have said is that every dramatic incident of any real value in his piece is borrowed from the Parisian dramatist, while his own work consists mainly of flippant, irrelevant and purposeless dialogue. "Le Prince d'Aurec," which was his source of inspiration, is a clever and biting satire upon the intellects and morals of the old French nobility, in which the central figure is a parvenu baron of disreputable antecedents, who buys his way into fashionable society and then uses his power as a creditor to secure the gratification of his baser passions.

In "An American Duchess" an improvident young English Duke and his associates are substituted for the French aristocrats and the unscrupulous financier makes violent love to the Duchess, after giving her a blank check to relieve her husband from his immediate necessities. This scene occurs at the end of the second act, and is the first incident of real interest in the play. In the third act the Duke, now utterly ruined, learns of the insult offered to his wife and brings the speculator to account, but finds himself powerless to punish the offender without either paying him in full or incurring a hideous scandal. It is at this crisis that his mother, the Dowager Duchess, an American heiress of vast wealth, comes to his rescue, by settling his debts, sending the objectionable financier to the right-about and restoring a condition of general peace, domestic happiness and prosperity. The Duke, it is needless, perhaps, to add, suddenly becomes an epitome of all the virtues.

There is a good theatrical story in all this, but Mr. Clyde Fitch does not know how to tell it. He wastes the greater part of the first two of his three acts in introducing his personages, all of whom, both English and American, are wholly conventional and, consequently, almost wholly false. The spendthrift Duke, the Duchess who borrows thousands of pounds secretly from a despised guest "thinking no harm," the society novelist, the baron with his cheap melodramatic airs, the "slangy" young lords and ladies are every one of them as unreal as the footmen and the supposed typical American girl, an intolerably vulgar minx, who is a libel upon her whole sex. Presumably the speech allotted to these social lights is designed to be in accordance with the modern idea of realism, but the most of it, in spite of a smart line here and there, is tiresome babble. Even when something like action does begin, the dialogue is often curiously inappropriate to the personages and the situations, and it is difficult to avoid the conclusion that Mr. Fitch is dealing with social conditions with which he has the very slightest personal acquaintance. As a picture of life his play is of no value at all, while its theatrical construction bears signs of inexperience at every turn. He would have done much better if he had translated the French piece bodily instead of trying to adapt it.

The failure is his alone. The stage-management is all that could be desired, the scenery and dresses are of the best and the acting is as good as the circumstances will permit. Miss Cayvan, Mr. Kelcey, Mrs. Whiffen, Mr. Ratcliffe, Mr. Le Moyne, Mr. Fitz Williams and the rest make the most of such opportunities as are afforded them, and contrive to put life into individual scenes, but can impart no semblance of reality to fiction so palpably shallow and artificial. It is not often that so much ability is so thoroughly wasted.

### Notes

THE new Emerson volume, "The Natural History of Intellect, and Other Essays," has just appeared in two editions—one a *de luxe*, limited to 500 copies. Mr. Emerson's literary executor, Mr. J. E. Cabot, deems these posthumous essays a valuable addition to the philosopher's works. The new volume, the twelfth in the series of Emerson's writings, contains an index to the dozen books.

—Mr. DuMaurier has made a very large number of illustrations to accompany his second novel, "Tribby," publication of which is to begin in the January *Harper's*.

—The numerous illustrations of Mr. Frederick D. Thompson's "In the Track of the Sun: Readings from the Diary of a Globe-Trotter," which D. Appleton & Co. are bringing out, include not only reproductions and photographs, but drawings by Mr. Harry Fenn.

—A novel work is in the press of J. Selwyn Tait & Sons. It has been written by G. Mercer Adam, and is called "Sandow on Physical Culture." It will be illustrated by numerous portraits of this modern Sampson, who has posed in statuesque attitudes before Sarony's camera; and also by a series of "thumb-nail" sketches, made from life by M. Casarn, that will enliven the margins of the book. As a man of muscle Sandow has no rival, and in this book he aims to show that his marvelous strength is due entirely to a method of training, which he describes in detail. If he can convince people of this, his book will have a phenomenal sale, for physical strength is one of the greatest of boons.

—The Messrs. Tait have in press a volume of memoirs of the late Anne Lynch Botta, edited by her husband, Prof. Vincenzo Botta. The book consists of letters to and from Mrs. Botta, and a remarkable collection of personal tributes to her many charming traits of character, rendered by a host of distinguished friends. Mr. Henry Irving has signed for the same firm the 300 copies of their *édition de luxe* of his address, "The Drama."

—Mrs. S. J. Higginson, author of "A Bedouin Girl," is one of the few white women who have taken part in the Haj or Holy Pilgrimage through the desert to the sacred cities.

—One of the chief publications of F. H. Revell Co. this winter (Dec. 1) will be Dr. James Johnston's account of his transcontinental journey from Benguela to the mouth of the Zambesi, three years ago. It is called "Reality vs. Romance in South Central Africa," and is to be profusely illustrated.

—Fords, Howard & Hulbert have nearly ready "Two German Giants: Frederick the Great and Bismarck," by Dr. John Lord, and "The Sistine Madonna: A Christmas Meditation," by Amory H. Bradford.

—A new translation, in five volumes, of "The Heptameron of the Tales of Margaret, Queen of Navarre," is to be printed for the Society of Bibliophiles of London. It is from the text of Le Roux de Lincy, and the introductory essay is by George Saintsbury. The work will be enriched with the original seventy-three full-page engravings of S. Freudenberg, and 150 head and tail pieces by Dunker.

—Thomas B. Mosher of Portland, Me., announces the publication of "Songs of Adieu" and "Old-World Lyrics," the former being a collection of recent English lyrics, the latter of translations from the earlier and later French poets.

—J. B. Lippincott Co. announce that the American copyright edition of "Ouida's" new novel, "Two Offenders," will be published early in December. The same firm is bringing out "Paynton Jacks, Gentleman," by Miss Marian Bower; "Memoirs of Mrs. Siddons," by James Boaden; and "In the High Heavens," a popular book on astronomy by Robert S. Ball.

—The Sons of the American Revolution have arranged to give a dinner at Delmonico's, to Prof. John Fiske, in recognition of his services to history, as a writer on the discovery and development of America. By the historian's request, the date has been fixed for Dec. 16—the anniversary of the Boston "Tea-Party." In the absence of President Depew, Mr. Robert B. Roosevelt, chairman of the dinner committee, will preside. Gen. Horace Porter, St. Clair McKelway and others will speak.

—A dinner will be given on Dec. 7, at the Waldorf Hotel, to Major Moses P. Handy, in recognition of his invaluable assistance to editors and publishers, as chief of the Department of Publicity and Promotion at the World's Fair. The number of subscribers has been limited to fifty.

—The alumni of Drew Theological Seminary, at their annual dinner in this city, on Nov. 20, gave a silver tea-service to the venerable Dr. James Strong, whose name has appeared on every diploma issued by the Seminary.

—The *Athenaeum* records that Mr. R. B. Browning, who has recently purchased the Casa Guidi, has procured in Rome a slab of porphyry, which is to be placed over his father's grave in Westminster Abbey.

—The *Christian Intelligencer* declares Dean Hoffman to be in error in claiming that Trinity School in this city is the oldest institution of its kind in the State. "In 77th Street, adjoining the new Collegiate Church at the corner of West End Avenue," it seems, "is a building erected for the accommodation of a school which

antedates Trinity School by more than three-quarters of a century. According to the Dean, Trinity School was founded in 1709; but the Collegiate School was established in 1633, Adam Roelanstsen being its first teacher. It is, without exception, the oldest school in the country, for Harvard was not begun until 1636, nor William and Mary till 1693, nor Yale till 1700."

—Mr. Junius S. Morgan of this city has presented to Princeton College Library a number of rare and valuable books, including some of the classics from the Aldine Press. Of these "The Principles of Aristotle" (1495-1498) and "The Principles of Thucydides" (1502) are both in a remarkably fine state of preservation. Mr. Moses Taylor Pyne has presented the Library with a large collection of autograph letters and documents, mostly by famous graduates or others having a direct relation to the College.

—Trinity College, Hartford, is giving an exhibition of its early-printed books, the oldest of which is a copy of Strabo's "Geography" (1472). The oldest Greek book in the collection is a beautiful copy of the works of Pindar (1515), the first Greek book ever printed in Rome. The library has recently been enriched by a gift from Mr. James J. Goodwin of a set of copies of "The New England Genealogical and Historical Register," in 48 volumes. Recent gifts to the College amount to about \$70,000.

—Yale and Harvard debating societies have accepted an invitation, from an association entirely outside the respective colleges, to compete on neutral grounds. Upon invitation of the Unity Club of Newport, the leading literary club of that city, they will send a couple of representatives to compete, on the evening of Dec. 6. The Yale representatives are Lemuel E. Welles of Newington, Conn., and W. E. Thoms of Waterbury, Conn.

—By the will of Mrs. Ellen Battelle Eldridge, of Yarmouthport, Mass., who died last month, the following bequests have been made to Yale: \$20,000 for the foundation of the Battelle Professorship of Music, which is held by Dr. Stoeckel; \$24,000 for the foundation of two graduate scholarships or fellowships in the academic department, to be named in memory of the donor's late husband, the Rev. Dr. Azariah Eldridge; and \$15,000 for the fund of the university library.

—It is said that the eight vellum copies of William Morris's forthcoming edition of Chaucer have already been sold at over \$600 each, and that nearly half of the 300 copies on hand-made paper have been subscribed for. Mr. Burne-Jones is busily engaged upon the illustrations for this splendid work.

—Columbia College Lectures in cooperation with the Cooper Union, are given in the great hall, at 8 o'clock on Tuesday evenings. The first course this year is to be delivered by Mr. Hamilton W. Mabie, the dates and subjects being "Literature and Life," Nov. 28; "Books and Business," Dec. 5; "Samuel Johnson and His Times," Dec. 12; and "Literature as a Personal Resource," Dec. 19. No tickets of admission are required.

—Mr. Thomas Hardy and the Hon. Mrs. Henniker are collaborating in the writing of a short story entitled "The Spectre of the Real," which will probably be printed in a periodical. Mr. George Moore has a new novel in the press, which Walter Scott will publish in the spring, under the title of "Esther Waters."

—The Christmas *Century* will contain twenty-nine full-page illustrations, the first of Mr. Timothy Cole's engravings of the Dutch masters, the beginning of Mark Twain's "Pudd'nhead Wilson," and contributions from Lowell, Aldrich, Stoddard, Hopkinson Smith, Cable, Phillips Brooks (a Christmas Sermon), Joel Chandler Harris, Howard Pyle, Kate Douglas Wiggin and other well-known writers.

—The "Familiar Letters of Sir Walter Scott," which Houghton, Mifflin & Co. announce, is a work in two volumes like those in which Scott's Journal recently appeared. The first volume ends with the date of the publication of "Waverley," and the second brings the story of his life down to 1836—the point at which the Journal begins.

—The Hon. W. W. Vernon, who has made Dante the study of his life and is about to bring out an English prose version of the poet, is a son of the late Lord Vernon, who is said to have done more for Dante literature than any modern Italian has done. One of his labors of love has been the translation into Italian, through the instrumentality of competent scholars, of the Latin commentators on the "Divina Commedia."

—M. Sardou is accused of taking suggestions from other plays for his "Mme. Sans-Gêne," and of reproducing, in the first act, a little French piece of half a century ago.

—Dr. Van Schaick has filed a report, as appraiser, in which he estimates the value of the estate of the late Edwin Booth at \$602,675. The payment of debts, legacies and funeral expenses brings the total down to \$462,335.

—A most unique performance was given on Tuesday afternoon at Palmer's Theatre under the auspices of the Professional Woman's League. It consisted of a representation of "As You Like It," by women only. The audience was large and enthusiastic, and a comfortable sum of money was realized for the purposes of the League. The success of the performance was so great that a manager has offered to take the entire cast, scenery and all, "on the road," and Joseph Jefferson is reported to have said "you needn't go out of New York to make a run."

—Mme. Patti made her appearance in a concert on Friday night of last week. She sang her usual program—"Una voce poco fa" and "Home, Sweet Home." This is one of Mme. Patti's annual farewell tours. But she is always welcome, no matter what the excuse.

—Mr. William Hamilton Gibson, the artist and naturalist, is to deliver a course of six lectures on the "Mysteries of the Flowers," in the drawing-rooms of the Geographical Society, on Friday afternoons, beginning Nov. 24.

—The Scribners are about to issue, in three volumes, the memoirs of the Chancellor Pasquier, edited by the Duc d'Audiffret-Pasquier; "The Barbary Coast," by Dr. Henry M. Field; a new edition of Holland and Rockstro's "Life of Jenny Lind"; "Nibsy's Christmas," by Jacob A. Riis, and a new edition of "The Children of the Poor," by the same author.

—Portraits of the most notable persons mentioned in Sir Charles Gavan Duffy's history of the "Young Ireland" movement will accompany the new edition of that book. Sir Charles's sight has been saved by a surgical operation, and he is again at work on his autobiography.

—Miss Susannah Beever, the last of the "Sisters of the Thwaite," has just died. She was well known to the friends and followers of Mr. Ruskin as the compiler of "Frondees Agrestes." Next to "Sesame and Lilies," this little book has the largest sale of all Mr. Ruskin's works. She was nearly 88 years old, and her friendship with the Professor extended over a long period. The letters in "Hortus Inclusus" were addressed to her, and in its preface Mr. Ruskin touchingly describes "Susie" and her sisters and his love for them.

—The late Mrs. Elizabeth Shute, whose will has just been probated, has left to Lynn, Mass., the town in which she lived, the sum of \$100,000, for a public library building.

—The Rev. Dr. Charles F. Deems was buried on Tuesday last from the Church of the Strangers, in Mercer Street, of which he had been the pastor since it first received its name. The church was the gift of the late Cornelius Vanderbilt, whose grandson and namesake was one of the pall-bearers. Dr. Deems was the author of several well-known volumes of sermons and hymns, and the editor of *Christian Thought*, the organ of the American Institute of Christian Philosophy, of which he was the chief founder (1881). He was seventy-three years of age.

—This interesting note is from *The Publishers' Circular of London*:—

"Every student of Balzac has read 'Eugénie Grandet,' and no one having read that touching story can ever forget it. Yet many admirers of 'La Comédie Humaine' may not be aware that Le Père Grandet was a real personage, and not a mere creation of the author's fertile imagination. The original of this striking character was a cooper named Mivélet. The heir to the large fortune left by the veritable Grandet is M. Millin de Grandmaison, one of the newly-elected members of the French Chamber of Deputies, and he came into this property under somewhat romantic circumstances. Mlle. Mivélet (the Eugénie Grandet of the novel), on the death of her father, is stated by Balzac to have married another character in the novel—M. de Bonfons. The young lady, as a matter of fact, married M. Millin de Grandmaison, by whom she had no children. She adopted a young relation of her husband, the present Member of Parliament for Maine-et-Loire and proprietor of the splendid château of Montreuil-Bellay, which the original Père Grandet acquired in the fashion described by Balzac."

### The Free Parliament

Communications must be accompanied by the names and addresses of correspondents, not necessarily for publication. In referring to any question, correspondents are requested to give its number.

#### ANSWERS

1725.—A. T. A. will find the lines

"What should a man desire to leave?"

"A flawless work; a noble life," etc.,

in the poem "Pro Mortuis," by Francis Turner Palgrave.

BERNARDSTON, MASS.

D. C.

1726.—W. S. B. will find a sufficient answer as to "armor," etc., in a little pamphlet from the learned Dr. H. Clay Trumbull, entitled "Light on the Story of Jonah" (1892).

NEWARK, N. J.

H. B. MacC.

1727.—Apropos of the former use of the word "corpse," to signify "body" merely, note the location "dead corpses," in II. Kings, xix. 35. The use of the qualifying adjective would seem to indicate that the translators regarded the word "corpses," standing alone, as a synonym of "bodies," whether "the quick or the dead."

NASHVILLE, TENN.

R. L. C. W.

### Publications Received

- All Around the Year, 1894. 50c. Lee & Shepard.  
Barber, E. A. Pottery and Porcelain of the United States. \$5. G. P. Putnam's Sons.  
Barry, J. D. Princess Margarethe. G. M. Allen Co.  
Bartlett, N. G. Mother Goose of '93. \$2. Jos. Knight Co.  
Battershall, F. A Daughter of this World. \$1.25. Dodd, Mead & Co.  
Bede, C. Adventures of Mr. Verdant Green, etc. 3 vols. \$5. Little, Brown & Co.  
Bergerat, E. A Wild Sheep Chase. \$1.75. Macmillan & Co.  
Black, W. A Princess of Thule. \$2. Jos. Knight Co.  
Blackmore, R. D. Lorna Doone, a vols. \$5. Jos. Knight Co.  
Blake, L. D. A Daring Experiment. \$1. Lovell, Coryell & Co.  
Boswell, J. Life of Johnson. 2 vols. Ed. by M. Morris. \$2. T. Y. Crowell & Co.  
Brimblecom, C. E. An Archer with Columbus. \$1. Jos. Knight Co.  
Brine, M. D. Story of Asunt Patience. E. P. Dutton & Co.  
Brown, E. G. A Year Amongst the Persians. Macmillan & Co.  
Bryant, W. C. Poems of Nature. \$4. D. Appleton & Co.  
Carman, B. Low Tide on Grand Pt. \$1. C. L. Webster & Co.  
Chandler, W. H. Reports on Paris Exposition of 1889. Washington: Gov't. Print. Office.  
Chatterbox, 1893. \$1.25. Estes & Lauriat.  
Clark, I. Robert of the Sunny Heart. G. M. Allen Co.  
Coleridge, S. T. Rime of the Ancient Mariner. Lee & Shepard.  
Crompton, L. First History of France. \$1.25. Longmans, Green & Co.  
Crosby, A. Proverbs in Prose. \$2. Dodd, Mead & Co.  
Dorr, J. C. R. Periwinkle. Lee & Shepard.  
Drake, S. A. Our Colonial Homes. \$2.50. Lee & Shepard.  
Du Bois, H. P. Love in Letters. Brentano's.  
Emerson, R. W. Natural History of Intellect. \$1.75. Houghton, Mifflin & Co.  
Espinas, F. Literary Recollections and Sketches. \$4. Dodd, Mead & Co.  
Evans, M. A. B. In Various Moods. G. P. Putnam's Sons.  
Farrar, F. W. All Jubilent with Psalm and Hymn. \$1.25. T. Whitaker.  
Fenn, G. M. Real Gold. \$1.25. T. Whitaker.  
Fielding, H. Life of Mr. Jonathan Wild. Ed. by G. Saintsbury. \$1. Macmillan & Co.  
Fitch, C. Pamela's Prodigy. G. M. Allen Co.  
Francis, E. Life of Wagner. Brentano's.  
Frith, H. The Lost Trader. \$1. J. S. Tait & Sons.  
Goethe, J. W. von. Sorrows of Werther. \$1. Jos. Knight Co.  
Hale, G. W. Police and Prison Cyclopaedia. Boston: W. L. Richardson Co.  
Hamilton, C. My Life and Times. \$2.50. Cong'l. S. & Pub. Soc'y.  
Harland, H. Mademoiselle Miss. Lovell, Coryell & Co.  
Herbert, J. F. Science of Education. Tr. by H. M. & E. Falkin. \$1. D. C. Heath & Co.  
Herford, O. Pen and Inking. G. M. Allen Co.  
Hilbert, W. von. On the Cross. Tr. by M. J. Safford. \$1. G. O. Peck.  
Hort, D. Tiar. T. F. Unwin.  
Jerome, I. E. I Have Called You Friends. \$2. Lee & Shepard.  
Johnston, A. F. Big Brother. 30c. Jos. Knight Co.  
Kennedy, W. In the Dwelling of Silence. \$1. Dodd, Mead & Co.  
King, J. H. Man, an Organic Community. 2 vols. G. P. Putnam's Sons.  
Kossmittin, J. Last Day of the Carnival. 12. 6d. T. F. Unwin.  
Le Fanu, W. R. Seventy Years of Irish Life. \$1.75. Macmillan & Co.  
Loftie, W. J. Inglo Jones and Christopher Wren. \$4.50. Macmillan & Co.  
Loney, S. L. Plane Trigonometry. \$1.00. Macmillan & Co.  
Lowry, H. D. Prisoners of the Earth. \$1. Dodd, Mead & Co.  
Martineau, H. Feats on the Flood. \$1.25. Jos. Knight Co.  
Merriman, H. S. & Talbot, S. G. From Wisdom Court. \$1.50. Dodd, Mead & Co.  
Molesworth, Mrs. Mary. \$1. Macmillan & Co.  
Optic, O. The Young Navigators. \$1.25. Lee & Shepard.  
Poe, E. A. The Gold Bug. \$1. Jos. Knight Co.  
Portuguese Discoveries, Dependencies and Missions in Asia and Africa. Compiled by A. J. D. D'Orsey. W. H. Allen & Co.  
Preston, H. W., & Dodge, L. Private Life of the Romans. \$1.25. Leach, Sharwell & Sanborn.  
"Q." The Delectable Duchy. \$1. Macmillan & Co.  
Russell, W. C., and others. The British Seas. \$2. Macmillan & Co.  
Saddler, M. F. Revelation of St. John the Divine. \$1.75. Macmillan & Co.  
S.-int-Pierre, B. De. Paul and Virginia. \$1. Jos. Knight Co.  
Saintine, X. B. Picciola. \$1.50. D. Appleton & Co.  
Savage, R. H. For Life and Love. 30c. F. T. Neely.  
Scott, W. Ivanhoe. 2 vols. Ed. by A. Lang. \$6. Estes & Lauriat.  
Sewell, M. E. Through Thick and Thin. \$1.25. D. Lethrop Co.  
Sienkiewicz, H. Pan Michael. Tr. by J. Curran. \$2. Little, Brown & Co.  
Sophocles. Tragedies of. Tr. by E. P. Coleridge. \$1.50. Macmillan & Co.  
Stuart, E. A Woman of Forty. \$1. D. Appleton & Co.  
Stuart, E. Out of Reach. \$1. J. S. Tait & Sons.  
Sturges, J. The First Supper, and Other Episodes. \$1.25. Dodd, Mead & Co.  
Supplementary Music for Public Schools. Nos. 28-37. 3c. each. D. C. Heath & Co.  
Sutter, J. A Colony of Mercy. \$2. Dodd, Mead & Co.  
Times and Seasons Calendar, 1894. \$1.75. E. P. Dutton & Co.  
Walton, A. Black, White and Gray. \$1. J. S. Tait & Sons.  
Watson, W. Poems of. \$1.25. Macmillan & Co.  
Weyman, S. J. A Gentleman of France. Longmans, Green & Co.  
Wiggin, K. D. Polly Oliver's Problem. \$1. Houghton, Mifflin & Co.  
Wilcox, E. W. Song of the Sandwich. G. M. Allen Co.  
Willert, F. F. Henry of Navarre. G. P. Putnam's Sons.  
Wishart, G. Deeds of Montrose. Ed. by A. D. Murdoch & H. F. M. Simpson. \$1.25. Longmans, Green & Co.  
Wood, J. S. A Coin of Vantage. \$1. Dodd, Mead & Co.

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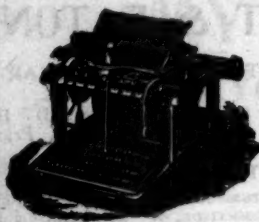
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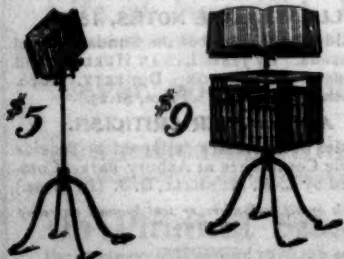
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